Kine WEEKLY

Tax Crisis: Bank Takes New Powers

—*See Page 3*

THIS CLOUD HAS A GOLDEN LINING!

"Product shortage getting me down? Not while Leo is re-presenting hits that will re-break records!"

SPENCER TRACY • MICKEY ROONEY

IN THEIR ACADEMY AWARD PERFORMANCES

TRADE SHOW: OCT. 8 **"BOYS TOWN"** RELEASE DATE: NOV. 17

NORMA SHEARER • ROBERT TAYLOR

IN THE ETHEL VANCE BEST-SELLER

TRADE SHOW: OCTOBER 9 **"ESCAPE"** RELEASE DATE: DECEMBER 1

JEANETTE MacDONALD • LEW AYRES

IN THE MUSICAL EXTRAVAGANZA

TRADE SHOW: OCTOBER 15 **"SERENADE"** RELEASE DATE: DEC. 15

NEXT TO THE MINT-

-TODAY'S BIGGEST MONEY-MAKERS

ARE...

Deception

The TWO Mrs. CARROLLS

Warners have 'em now -

NORA PRENTISS

Warners have 'em coming

They made me a FUGITIVE

"THE BIG HEART"
BIG
for Gaumont Haymarket and Marble Arch Pavilion
20TH CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,110. Thursday, October 9, 1947. Vol. 368.

MR. CHURCHILL AT BRIGHTON
See BRITISH MOVIETONE NEWS

THE BANK OF ENGLAND STEPS IN

New Finance Act Can Control All Foreign Film Production in Britain

JOHNSTON GIVES ASSURANCE TO BOARD OF TRADE

Special to the "KINE."

IN a week when the Board of Trade has announced that Eric Johnston, president of the M.P.A., has sent the British Government a guarantee that U.S. producers will continue with plans for making pictures in Britain, the Bank of England has acquired new powers which will be used to control the financing of films made in Britain by foreign interests.

The Treasury—operating through the Bank—has gained widespread finance powers by means of Clauses 34 and 37 of the Exchange Control Act of 1947, which became operative on October 1.

The "Kine." is told definitely that the Bank intends to make a careful study of U.S. operation in the British production field. It intends strictly to control the use of British facilities and money in the production of films whose profits could be used to offset the Dalton duty, which is designed to ensure a large saving in dollars.

C. J. Bonavia, an official of the Bank of England, told the KINE. this week that:—

The Exchange Control Act gives the Bank of England extensive new powers which were not included in the Defence Finance Regulations.

As from October 1 no independent U.S. producer without a subsidiary company in Britain will be allowed to make a film in British studios on borrowed sterling. He will be required to bring to Britain his own dollars with which to make his picture.

As from October 1 a subsidiary of a U.S. film company must apply to the Bank of England for permission to use its available money before it makes a film for the parent company.

TO KEEP AN EYE ON THE POSITION

The Bank does not intend to refuse permission for British offices of U.S. companies to go ahead and make films here: but it intends to watch the whole position and, where necessary, restrict the proportion of sterling a company can use on its productions.

The KINE. understands that the Bank still keeps its power to control profits made overseas by films produced by foreign firms in Britain.

This statement from a Bank official, writes our reporter, follows a week of rumours in Wardour Street, during which Press reports have given the impression that the new Act has no film implications. Even now the situation is not in fine focus.

Late this week, a Board of Trade spokesman told the KINE. that the Board has been given a new production guarantee from Eric Johnston, president of the Motion Picture Producers' Association of America, which is expected to mean the complete abolition of a renters' quota in the new Films Act.

This "gentlemen's agreement" has been made to the British Government through the U.S. Embassy in London as a direct result of Britain's refusal to support the film quota clauses in the United Nations World Trade Charter, planned at Geneva last month.

Continued on page 8

TREASURY: NO DATE YET FROM U.S.

A Treasury spokesman told the KINE. this week that no date has been fixed for the Chancellor of the Exchequer, Hugh Dalton, to meet representatives of the Motion Picture Association of America. He said that although Treasury men were expecting two months ago for a date to be fixed for "about this time," no approach had come from the U.S. film men.

The British Government will not make the first move.

C.E.A. SAYS "NO" TO SWANSEA

The C.E.A. Committee met on Tuesday to consider a suggestion that Swansea exhibitors should break away from the South Wales branch and form a branch of their own.

After a long debate the committee decided against the proposal and reported accordingly at Wednesday's General Council.

K.R.S. May Arbitrate on Wages Deadlock

The K.R.S. may put the proposals for new wage schedules for N.A.T.K.E. employees to arbitration. Frank Hill, secretary, told the KINE. this week that the position had reached a deadlock, with the union asking the possible maximum rates for renters' staffs as the minimum in the new agreement. The K.R.S. has refused to discuss what it calls a completely "wild" proposal.

Cabinet Changes

Tuesday's Cabinet changes include the promotion of Hugh Gaitskell, Parliamentary Secretary to the Ministry of Fuel, to be Minister of Fuel and Power. Gaitskell was formerly in charge of the films section in the Board of Trade, and was at one time with the B.F.P.A.

75 Pages to be OKayed

The C.E.A. General Council was told this week that the Home Office now has the 75-page document analysing the exhibitors' views of the proposed new Government regulations.

POWER CUTS WILL AFFECT ELSTREE STUDIOS

Saturday Work Involved

NOTICES were received this week by a number of major studios from the area electricity supply companies, indicating that load shedding may have to operate on certain days during the winter months.

The KINE. understands that the big three plants at Elstree are trying to arrange a rota, which will include Saturday work in a number of cases, to overcome the shedding threat.

The trade unions are to be asked to co-operate and agree to Saturday work. It is expected that the whole problem will be passed on to the B.F.P.A. to tackle with unions and the Ministry of Fuel and Power at a high level.

SHORTS FIND CRIPPS PLAN PROBLEM

The Association of Specialised Film Producers may call an all-member conference to decide how it can implement the plan put forward last week by Sir Stafford Cripps, Minister of Economic Affairs, to give British shorts a fair share of screen time and profits.

L. G. Parker, secretary of A.S.F.P., told the KINE. this week that the Association is anxious to make a number of entertainment shorts. Before it can do this, however, its member companies must find a sponsor.

C.E.A. Protest to B. of T. on Renters Quota

The C.E.A. is asking the Board of Trade for particulars of the undertaking given by U.S. companies to continue their 1946 production plans in this country, with the promise that they continue to import films.

At the same time, the Association is lodging a protest against any relaxation of the renters' quota.

Exhibitors Want to Sit on Electricity Council

The C.E.A. is to ask the Ministry of Fuel and Power if exhibitors can be represented on the Consultative Councils, which are to be set up in each region under the 1947 Electricity Act.

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Telephone: Temple Bar 2468
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Joint Editors:
A. L. Carter : Connery Chappell
Assistant Editor: Alex. J. Martin
Advertisement Manager: Paul Peak

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WARNING AGAINST SHODDY FILMS

WRITING in this week's KINE., Warwick Ward, a most experienced producer, makes a plea that the present threat of a film famine should not once again make British studios "second feature conscious."

With this sentiment every sensible person connected with British production will be in hearty agreement.

It has taken years of hard work, of failure and of disappointment for the British industry to rise through adversity to great success and no little distinction.

It is a matter of gratification to everyone concerned that British pictures now are able to take a just place at the British box-office and in the affections of the British film-going public. One of the greatest enemies that had to be overcome in the way of success was the bad reputation left behind from the shoddy rubbish that was turned out in the bad old days before the war.

There is, incidentally, still quite a lot of unworthy British footage registered for little more than legal purposes, but it is overlooked in the acclamation awarded the main pictures of the day.

A bad reputation is easy to earn and hard to lose. Having lost it, we must not make the mistake of slipping back again.

It is true, as a recent studio supplement of the KINE. pointed out, that there is a most urgent need to step up production and cut production costs—for these, unfortunately, are getting out of hand, and threaten to make a home-made film dependent on foreign markets for its profit, which is bad.

But to sacrifice quality for the sake of quantity is to make the hopeless mistake of getting back to the type of picture which was calculated to empty any kinema it played in—and to ruin the goodwill of the British studios.

QUITE obviously, the film-dollar crisis has deteriorated sharply since last week.

Sir Stafford Cripps had had his long awaited dinner with the C.E.A. This appeared right on top of the public announcement that he had been made chief business executive of the entire country, and the dinner was of the utmost importance.

By the following morning, Wardour Street was filled with rumours about what had happened.

General Secretary Walter Fuller, of the C.E.A., the man who engineered the meeting, declined to make any official statement.

He went on record to me early this week, however, as saying that he was quite satisfied with the result. "The dinner was a fact-finding affair," he said.

IT is reasonable to state, however, that one well-informed commentator, writing after the dinner, said that Sir Stafford had made it quite plain that the Government would not be party to any arrangements for the freezing of currency.

Similarly, it was suggested around Wardour Street that Sir Stafford had startled the exhibitors with the stiffness of his attitude.

It seems that he is utterly determined on expanding the more serious side of the production industry, and while as a practical man he may be well aware of the shortcomings of the existing tax, he has made it fairly plain that the exhibitor attitude on its own will not force him to capitulate.

THE fat really spat in the fire on Thursday when the Association of Specialised Film Producers threw a special lunch at which Sir Stafford was guest of honour. The affair was attended by all the leaders of the industry and was a great success for this small, but politically important, organisation in general, and for its organising secretary, L. G. Parker, in particular.

I certainly congratulate Mr. Parker on the way the whole affair went off.

Sir Stafford made a long and provocative speech to which editorial justice has not yet been done.

That speech, I suggest, is of historic importance in the evolution of this industry of ours.

HERE was one of the most important members of the Government entering the field of film criticism, chiding exhibitors for lagging behind public taste, indicating what type of material he thought should be included in film programmes, and generally lining himself up with the more extreme progressive forces of the left wing of the industry.

We may deplore this or we may not, according to our view. But it is better not to blink the facts merely because we happen to dislike them.

The position is that the present Government has a large working majority and has not lost a by-election. Many of its M.P.s are deeply interested in sociology and have a profound theoretical interest in films. The commercial industry may not agree with them; but in 1947 it cannot ignore them.

L O N G

IT is possible that men like Sir Stafford are wrong in their assumption of public taste. Possible.

But it is quite certain that they are far more closely concerned with certain aspects of the film business than were their predecessors, and that they will go on being so concerned for years to come.

From this I infer that in the next year or two a number of drastic changes—in its wares and not in its finances—are likely to take place in the British business.

NO sooner was the A.S.F.P.'s lunch over than it was announced that B. T. Davis and Walter Fuller were off to the States to see Eric Johnston.

Fuller's official line is that this is an explanatory mission, designed to bring home to the Americans the serious importance of Britain's general economic position. He goes, he assures me, with no secret formula for solving the film deadlock.

The most he hopes to achieve, apparently, is to force home the seriousness of the position to such an extent that the Americans will send a fact-finding expedition to London to pave the way, perhaps, for an eventual visit, with concrete proposals, of Eric Johnston.

WITH all respect to Fuller, it is hard to believe that he is really going on a trip for no deeper reason than this.

The Motion Picture Association of America has no need merely to have the seriousness of the position emphasised to it in this way. It has a really first-class local observer in Fay Allport, who is now aided and abetted by men like Roland Thornton. They are very well capable of painting an accurate picture of the English scene.

I imagine that Fuller must have some proposals up his sleeve, and it is not hard to figure out what these must be.

FULLER represents 4,500 members who need pictures. Johnston represents producers who need markets. If Fuller can bring the opposition poles of the M.P.A. and the British Treasury even slightly nearer each other, then he will have achieved his object.

ONE thing is on his side. It is becoming more and more clear not only that the dollar situation generally is deteriorating but that even the resources for immediate financial transmissions are drying up.

At the rate we are drifting there will come a time—very soon—when Britain won't even have the money with which to back the *current* film transfers.

If that happens, the whole business would come to a standstill. That is why we dare not drift.

THIS will apply, as one must logically assume, to the production as well as the exhibiting interests. The independent British producer will be in a pretty mess when he tries to finance his pictures—if the backers are able to point to the closing down of kinemas all over the country.

That is why we are all in this, whatever the result.

On this subject, the Trade is whole and indivisible.

IN all this the Trade is not being helped by the talk. I said quite frankly last week that I regretted that Sir Sidney Clift was being quoted by papers like the *Hollywood Reporter* with his sneers at the present Government.

Clift has been advancing his own private tax panacea, which favours, roughly, one-third freezing, one-third remission and one-third transfer.

It was quite unofficial and it stands no chance of getting anywhere.

NOW Sir Alex. King has gone off to the States, and I see that he is being entertained to official lunches by the M.P.A. in the way they honour visiting film people of importance.

King's line is likely to be more circumspect. I expect he will advance the argument that the kinemas must be kept open and will appeal to the Americans to drop their embargo.

It is, perhaps, a good thing that Fuller and Davis are going over this week, at least to give some official line from the C.E.A.

IN practice, it seems that only three courses are open to the trade as a whole—bearing in mind the overwhelming need for conserving the greatest possible amount of currency.

There would seem sense in campaigning for the Government to step down the tax, for the Americans to step up the exhibition of British pictures in the States, and gain some sort of *per contra* guarantee that would make good part of the transfers. In this way the Treasury could be saved part of the cash debit on films that it is incurring at the moment and British production would get a big step up.

SECONDLY, there is a case for persuading the Americans to make films in Britain, possibly making a profit in this market. The resulting negatives would give them profits in the world markets, and the financial picture might be similar to the one we may eventually see in Australia.

Thirdly, the only other solution—unless the Government is prepared to reduce the tax—is to persuade the Americans to take what is left of the cake and restore the import of films. The chance of this, I am told, is little or nil.

SHOTS

THEN as though all this is not enough, the KINE. was assured by the Bank of England that the new Finance Act, which came into force on October 1, will be most definitely applied to films.

This story originally broke in the *Daily Express* last Wednesday, but serious attention was not given to it in Wardour Street.

I am afraid, however, that following talks I had had high level this week, it is all too obvious that this Order is yet another headache for this long-suffering industry of ours.

The position on this subject is indeed complicated, but as I see it there is nothing but official willingness for the Americans to make really large-scale pictures in this country. This is at least a good piece of news, coming at a time when we can do with all the good news we can get.

OTHERWISE, quite obviously, there is little hard trade news. How can you expect subsidiary news when the entire business, as we understand it, may come to a full stop unless something is done to ease the present impasse?

But this is General Council week, and at the time of writing the delegates have already assembled in London from all over the country.

It is not likely to be a very interesting General Council. The C.E.A. and K.R.S. are in complete agreement in their attitude to the growth of the film society movement which is tending to get out of hand.

There has been a minor boiling over with N.A.T.K.E. and the exhibitors and the union have failed completely in their interpretation of the word "area" in the national agreement.

I UNDERSTAND that what may be an important policy document on 16 mm. is being drawn up by the joint committee of the C.E.A. and the K.R.S., and we may expect a good story here in a few days.

Lastly, the B.F.P.A., through Sir Henry French, has asked the C.E.A. to meet it on Wednesday of this week to discuss the tax crisis.

JIMMY CARRERAS, of Exclusive, was one of the people I ran into last week. Young Carreras has two major interests in life—work and golf. He will sit around happily at lunch time, playing a conversational round of some favourite club.

The thing that most pleases him at this moment is the fact that one of the evening papers last week solemnly reported that the return of Dick Barton on the radio had caused a fuel crisis in the Midlands, with load shedding when millions of fans tuned into the feature.

Needless to say, Carreras owns the film copyright in Dick Barton, is now finishing the first Barton picture, and plans, I believe, to produce a screen Dick Barton serial for children's film club purposes.

THERE was much talk among members of the London and Home Counties branch last week in praise of Syd Lewis, present chairman of the branch.

Lewis is now in the middle of his year of office, and will eventually be succeeded by young John W. Davies, a man I predict is a future president of the C.E.A.

It is the unanimous opinion among his fellow branch members that Lewis has done a first-class job of work. He is a top-line trade man to take out on a deputation down to Whitehall; he can handle Sunday Opening campaigns as can few, if any, executives in the business; he has important contacts in the top places.

HIS handling of affairs in the London branch, it is generally thought, is proving a great success in a difficult year.

You would expect Syd Lewis to skate along happily as a successful branch chairman.

He was equally good, in a different way, as national president not so long ago.

EDDIE DRYHURST, whom I first knew back in the days of George W. Pearson and the Isleworth studios, tells me that he has bought the screen rights of "Noose," which is now running at the Saville.

There is something of a story behind this. Dryhurst first knew Richard Llewellyn, its author, ten years ago when he was scripting at Wembley.

In those days Llewellyn was an ambitious youngster, determined to go ahead, busy writing plays in his spare time.

DRYHURST, being busy and a realist, had little time to read the youngster's material. This he now realises was a pity.

For the play Llewellyn was polishing was "Poison Pen," which made his reputation, and its successor was "How Green Was My Valley," which was an international hit.

Having been bitten once, Dryhurst is determined that the third time he will be lucky. So he tells me that he starts on "Noose" at the end of the year.

WHEN I opened my *Manchester Guardian* on Monday and found an article headed "Rank Offenders," by Gerard Fay, I inferred that the penetrating Fay had discovered a major schism inside the J. Arthur Rank Organisation.

It is Mr. Fay whose film news contributions to the *Guardian* have given that paper possibly the most expert lay Press coverage that any paper gives this industry.

However, it was Fay in a fey mood. The subject-matter dealt with London taxi cabs. It appears that there are other ranks.

MARK OSTRER, arriving in America last week, told local newsmen that the British box-office was 40 per cent. down this summer on last.

Happily, he was able to add the rider that there had been some slight improvement in the last few weeks.

From my own contacts I should say there has been a very definite improvement.

A C.E.A. committee met at the Piccadilly Hotel on Tuesday and debated the suggestion that Swansea members should break away from the South Wales branch and form a little section of their own.

I am informed that the debate was long and was also outspoken. At the end of it all concerned behaved as though they had a new atom bomb in one hand and a copy of the Official Secrets Act in the other. This does not prevent me revealing that the committee turned the idea down.

E. DRYHURST

J. CARRERAS

MARK OSTRER

JOHN W. DAVIES

B. T. DAVIS

CLOSE-UPS

by SCREENCOMBER

Fish Tale

WE understand that a part is to be written into "Miranda," the story of a mermaid, for three penn'orth of chips. The chips will appear against a newspaper background and have a passion for Miranda, the mermaid, whom they regard as their sole mate. Their passion is hopeless, however, because Miranda is a glamour fish and they are rather tatty chips.

Incidentally, the new rule at Gainsborough, where the picture is being made, is that the slang expression "It's in the can" must be dispensed with and substituted by "It's in the Box."

Gaming Hell

FILMING on exteriors at Oxford, Jimmy Wilson and his British National camera unit were attacked by an irate old lady who insisted that the camera was a gambling machine and that they were gaming on the public highway. The unit not being averse to a little flutter are now anxious to trace the old girl so that she can explain the rules of this new camera game or cameroulette.

Meanwhile, Moray Grant, the camera operator on the unit, shows signs of embarrassment and blushes profusely every time he looks through the viewfinder in public in case somebody mistakes him for one of those nasty old men who haunt seaside piers seeking to investigate "What the Butler Saw."

"Elementary, Dear Watson"

SUNNING ourselves on the terrace of a South Coast luxury hotel, made sacred by the fact that many film executives have slept there, we were interested in two rather scruffy urchins of not more than four or five. They were gazing curiously at the resplendent uniform of a dignified commissionaire and coming to the conclusion that it could only signify one thing, they asked him, "Wot's in there," pointing to the swing doors, "pictures?"

Omission Scheme

AN improvement on the "Miniaturity" scheme and the more recent suggestion of "Omission" to combat the threatened film famine is suggested by somebody signing themselves "Stanley Perry" or "Hanley Ferry," we wouldn't be quite sure which. In this he suggests an alteration of the "Omission" scheme, which allows projectionists, who omit a reel or so in order to get off early to meet the girl friend, to advise producers beforehand which reels they will omit and thus save them the trouble of making them. The new scheme would be to get projectionists more girl friends, so that they could have so many dates and would have to omit so many reels that they wouldn't have time to show any films at all.

This is the Truth About Documentaries

FILMS DIVISION OF THE CENTRAL OFFICE OF INFORMATION SHOWS ITS HAND

CRITICISM of the Films Division of the Central Office of Information has been blunt. It could be said that it has mounted steadily in recent months. It could also be said, perhaps, that it has come mainly from one direction.

That criticism has been reflected in the national Press. The *Manchester Guardian* has felt the earth tremors, and of the specialised papers, the KINE. has for some time made it quite plain that serious criticism of the C. of I. films organisation has been expressed within 100 miles of Soho Square.

That this was so was later reflected in the appointment of an unofficial committee of inquiry into the whole subject under the chairmanship of H. Marquand. Postmaster-General, and only last week the KINE. revealed that Mr. Marquand had held a number of meetings and taken evidence from interested film people.

Target for Criticism

Criticism of the C. of I has in the main been directed at particular targets. First of all, it is said that the documentary industry in this country is not as creative or as successful as it was, that British documentaries are no longer the best in the world, that British entries are not winning big international awards in the film festivals, and the fault of all this is lack of dynamic up in Baker Street. In the old days, the veterans say, British documentaries were in a class of their own. To-day, the public has to look to Italy and, perhaps, France for creative work of comparable quality, with, say, "Drifters"—that pioneer classic of the British documentary field.

Then, too, it is said that the C. of I. film machine is being dragged down by red tape, that decisions are hard to come by, that endless delays occur at the departmental end, that there is a reluctance to make up the official mind, and a general inability to keep an eye on the ball, as a golfer would say.

The C. of I method of commissioning and paying for documentary work is also the subject of particularly sharp criticism. It is said that the contracting party is on a "heads I win, tails you lose" arrangement, which prevents the documentary maker from getting any sort of profit for his long effort and investment.

The Crown Film Unit, which is a subsidiary of the C. of I., comes in for the general criticism and is described as being slow and unimaginative. It is pointed out that pictures like "Target for To-night" simply are not being made these days.

Now, inevitably, there are two sides to every question, and the KINE., having given some prominence to the case against the C. of I., is now proceeding to give the other side of the picture.

A senior departmental head has made some general answers in reply to the accusations levelled against the Films Division.

First of all, he points out, it is important to remember that there

HE CONDUCTED AN UNOFFICIAL INQUIRY

H. MARQUAND, the Postmaster-General

is a vast constitutional difference between the C. of I. and the old M. of I.

Originally the Ministry was a full Government department with a Minister responsible to Parliament. The C. of I., instead, is more in the nature of an agency. The C. of I. does not in the main originate film ideas itself; it passes on the desires of other Government departments and arranges for the production of pictures rather as a broker.

Complex Problems

This, inevitably, means delay. If the Ministry of Health wants a picture about diphtheria, it follows that there need to be consultations not only between the C. of I. and the producer, but with the C. of I. back to the Ministry of Health. The job becomes a triangle and not a straight line. This is unavoidable, and it means that pictures take longer in the planning stages.

Secondly, the C. of I. can point out, quite legitimately, that the financial control of peace-time is a matter quite outside its hands. There was a time when the Treasury approved anything and everything. That was when the war was on. It is quite right, when the taxpayers' money is involved, that there should be the closest possible scrutiny of every item on every contract.

Nevertheless, it is noticeable that there is not a little sympathy on the part of C. of I. officials with the position of the small documentary maker, who, having risked his bank balance on his film, finds that his books have to be inspected under the microscope of Treasury accountants. At the end of the investigation he then finds himself out of pocket, or thinks he does.

Financing Arrangements

It is possible that a new approach to financing documentaries will be made at the C. of I.

Thirdly, there is a reasonable case which can be made out, and which argues that the themes of present C. of I. pictures are more fluid and more complex than they were in the days of the war. Coal is a tougher subject to handle on the screen than, say, the production of a night-fighter.

On this subject—where there is plenty of criticism near Wardour Street—it is pointed out that the C. of I. is not a political organisation. It is not a subsidiary of Transport House. Its object is not to spread Labour Party propaganda. Still less is it to spread the views of the extreme Left, to which side many documentary men fervently belong.

This problem of keeping politics out of the theme is difficult in the extreme, for while it was possible to have a single purpose in wartime, it is hardly possible to make a documentary about the National Coal Board without expressing some sort of basic view.

Producer's Lament

There was a commissioned documentary some months ago which came out with the Red Star in a fairly large close-up. The C. of I. never did much with it; the producer moaned. Butt he C. of I. had a good answer.

So far as the documentary companies themselves are concerned, the official view is that some of them have an uneconomic set-up due to over expansion in war conditions and to lack of non-Government business.

The deterioration in the standard of British documentaries is not considered by the C. of I. in any way attributable to the Government office. On the contrary. It is pointed out that many of the documentary's most brilliant men have left it for feature production, and there appears to be a lack of new creative talent.

Crown is thought to suffer grievously from lack of studio equipment and trained directors.

Another headache is the substantial increase in production costs, which are 300 per cent. higher than 1939.

It is also felt, though this is a delicate subject, that A.C.T. has made life rather hard for documentary makers.

Here, however, are some figures which suggest that all is not so wrong with the C. of I. Films Division after all.

The Proof

The August output—31 reels of finished film—is claimed to be the highest ever since the M. of I. Films Division was formed in the first place. Already nearly 166 reels have been completed in 1947—the M. of I. record being 175 in the whole of 1943.

Home theatrical distribution was better in 1946 than any other year, and 1947 is up on last year so far.

The overseas distribution is vastly greater than ever before.

For example, C. of I. films have produced £4,000 in francs every month this summer in France.

In Holland, 60 official shorts are in commercial distribution.

In Argentina there is a non-theatrical audience of 170,000 a month for C. of I. subjects.

Behind the iron curtain in Rumania, 12 official features, 16 shorts and 63 newsreels are in commercial distribution.

The British Information Service in New York earns dollars from the receipts of C. of I. films.

At home the Central Film Library despatched 81,000 films in 1946.

The 1947 figure is higher.

At the present moment there are films in hand for 31 Government departments, including the new Ministry of Education programme, of which the C. of I. is dealing with a large slice.

Subjects cover every conceivable topic and angle in the national scene.

In short, it is claimed that in a world in which nothing is perfect, the C. of I. Films Division is at least doing its share in using the screens of the country to show the life of the country.

The criticism, in short, is felt to be out of proportion.

C.C.

THE MAN YOU SHOULD KNOW

Introducing the New President of the B. of T.

By Our Political Correspondent

FROM Council School to a seat in the Cabinet at 31 is the record of Harold Wilson, the new President of the Board of Trade. The youngest man to attain Cabinet rank for many years. Mr. Wilson is still in appearance the plump-cheeked, fresh-complexioned Lancashire lad who fought his way with scholarships to Oxford and there began a brilliant career as a Fellow and lecturer in economics at University College at the early age of 22. There, too, he worked for a time with Sir William Beveridge.

J. H. WILSON

But he was not destined to remain long in academic cloisters. When the war came he sought to enlist, but the Government found a more apt use for his abilities in the War Cabinet Secretariat. From there he went to the Ministries of Supply and Labour and finished the war as a director of economics and statistics at the Ministry of Fuel and Power. With his wide experience of the machinery of Government behind him, it was not surprising that he went straight from his victory at Ormskirk in the 1945 Election to a seat on the Government Front Bench as the Parliamentary Secretary to the Ministry of Works.

In this capacity he fought a brisk and successful battle against the black market in building, but to a young man in a hurry opportunities were limited. Six months ago he was appointed Secretary for Overseas Trade. Any job is as big as the man who does it, and Sir Stafford Cripps found in his new lieutenant a man of cheerful and abounding energy whose post was rapidly becoming of increasing importance. His wife and three-year-old son saw less and less of him as he tore from one European capital to another, negotiating trade agreements and heading missions. True, he had to retreat from Moscow with empty hands, but there, as at Geneva, where he headed the British delegation to the World Trade Conference, he won universal respect for the clear-headed firmness and tact of his insistence on British and Imperial interests.

He is the most approachable of Ministers. An easy-going affable manner masks a tremendous capacity for hard work. People

(*Continued at foot of column 2*)

K.R.S. Attacks C.E.A. President's "Resent Action" Speech

"CASH BUSINESS SHOULD MEAN CASH PAYMENT"—*FRANK HILL*

"WHY should the owner of a kinema, having received *cash* at the door, retain for many weeks often the contracted share of that cash due to the renter, the owner of the film?"

That question was put by Frank Hill, secretary of the K.R.S., in a Press statement this week.

The K.R.S. has attacked the C.E.A. president, B. T. Davis, for his remarks at the Sheffield branch last week. Davis said that it was strongly resented that renters should take action against the kinema owners to speed up payments under the contractoral agreement.

Hill this week made these two points:—

1. That exhibitors expect (and rightly so) to obtain from renters delivery of films in time for the first exhibition as per contract; and

2. That exhibitors receive from members of the public *cash* in advance of them seeing the film programme which they hope to enjoy.

He adds: "There are many exhibitors who do not see anything wrong in withholding payment of the amount due to a renter for five, six, seven and eight weeks, thinking only of their own side of the business."

General Council Briefs Executives on American Task

THE General Council of the C.E.A. is this week to brief general secretary W. R. Fuller and president B. T. Davis on their proposed emergency flight to the U.S. to meet Eric Johnston, president of the M.P.A., on the Dalton duty crisis.

The KINE. understands that the delegation plans to ask Johnston to send a fact-finding commission to Britain. The exhibitors are not convinced that the U.S. producers fully realise the implications of the present situation.

Walter Fuller, general secretary of the C.E.A., said to the KINE.: "I am not going over with any hard and fast recommendations, but we do want to impress upon our American friends that the film position in this country has deteriorated very sharply and that they must face up to the facts involved."

The president and secretary of the Association are likely to be away for about ten days and are waiting to receive suitable dates from Washington before flying to New York.

The decision to send the two senior C.E.A. officials to America follows the private dinner at which the exhibitors entertained Sir Stafford Cripps in London last Tuesday, only a day after his appointment as senior economic executive of the country.

It followed, too, a particularly blunt speech by Sir Stafford—see page 13—by the Association of Specialised Film Producers. During the course of his remarks, Sir Stafford criticised the exhibitor approach to modern film entertainment.

The C.E.A. attitude to the whole film tax position is that while hundreds of people are prepared to theorise about the ultimate destination of money which belongs basically to the Americans, nobody is making the effort to bring the two sides together.

THE MAN YOU SHOULD KNOW—Contd.

have often been misled by this and his youthful appearance into under-estimating his native shrewdness and always to their own cost. His door is always open to ideas from all quarters, but shrewdness, stubbornness and a clear head for figures stand on guard inside. Unless a proposal can be made to stand up by facts and figures, it is politely but firmly shown the door. The key to his success? His chief hobby, he claims, is statistics!

C.E.A.-K.R.S. 16-mm. CODE READY

The C.E.A. and K.R.S. have now agreed on a detailed policy towards 16-mm., the KINE. was this week informed by C.E.A. general secretary W. R. Fuller.

The full details of the document have not yet been drafted; but when they have been completed, the document will be released to the Press.

The KINE. understands that one of the major points in the agreement is that the K.R.S. members have the power to continue with their present booking policy.

Film Industry "Not Spivs"

Sir A. P. Herbert, speaking as chairman at a luncheon in London, given by Leichner, the make-up specialists, said that the Government must be made to realise the folly of grouping film business and the stage in the same category of the pin-table operator, the bookie and the football pools. We were, he said, not a group of spivs and drones, but a vital and essential industry.

Arthur Rank was among the guests of honour.

WHEN AN AREA IS NOT AN AREA

C.E.A. and N.A.T.K.E. Seek Definition

THE C.E.A. met representatives of N.A.T.K.E. during the week to try to bring about an understanding on the union-employer split over the interpretation of "area" in the national agreement. In the North it was the subject of an arbitration case, the C.E.A. winning the point that "area" as applied to the regulations meant the whole branch area.

The union wants "area" to mean the vicinity of any particular kinema.

At last week's meeting, the KINE. understands, the exhibitors agreed to a definition of "area" as being of a 30 miles radius; the union demanded a quarter of a mile radius.

No agreement was reached, and further talks will be held.

COHEN TO ACQUIRE EIGHT MORE

Negotiations for the acquisition of eight more kinemas are being made by Midland Super Cinemas, the circuit formed by Arthur Cohen 12 months ago.

The latest addition to the circuit is the Regal, Bow, recently acquired by a subsidiary company, Bow Cinemas, which is to be reopened on October 16.

The company also controls the South Lancs Hippodrome Co., Curzon and Pavilion, Earlestown; Central and Pavilion, Stamford, and the Ritz, Plaza and Tivoli, Northampton.

Fuller Joins Attack on Film Societies

Walter Fuller, general secretary of the C.E.A., told a KINE. reporter this week that both the exhibitors and the K.R.S. are in agreement on the film society issue.

The problem was originally raised by the K.R.S., which criticised societies as being a menace to the legitimate film business.

Fuller said this week that he had received many well-founded complaints concerning these societies, many of which are definitely putting over entertainment shows under the B.F.I. cloak, to the detriment of the nearby exhibitors.

FILM TRANSPORT TO BE FREE?

The C.E.A. General Council, meeting this week, is instructed that head office contacts with the Ministry of Transport indicate that the vesting date for the Transport Act will be postponed for several months.

Representations are to be made that the film transport services be exempted under a new clause in the Act, which gives the Commission power to free specialised transport undertakings.

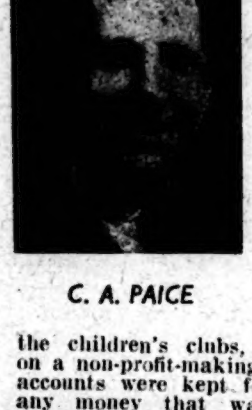
B

Do Children's Clubs Give Circuits Advantage Over Independents?

PORTSMOUTH MANAGERS' CHAIRMAN SAYS— "ALL SHOULD HAVE SAME PRIVILEGE"

THE suggestion that children's clubs give the circuit theatres an unfair advantage over the independents was put forward at the monthly meeting of the Portsmouth and district branch of the Kinema Managers' Association.

The CHAIRMAN, C. A. Paice, said that the Portsmouth City Council had refused to allow the Queen's, Portsea, to run children's matinèes on Saturday mornings, at the same time approving the opening of two more children's clubs at circuit theatres. He felt that if some kinemas were allowed to run children's matinées, all should have the same privilege. The City Council could always stop them if they were not satisfied with the way the matinées were run.



C. A. PAICE

W. MOFFAT said there was a difference between children's matinées and the children's clubs, which were run on a non-profit-making basis. Separate accounts were kept for the clubs, and any money that was available was utilised for making special films for the children.

Another member suggested, however, that the object of the clubs was to make the children circuit-conscious, and A. J. BOSCOTT, speaking of his pre-war experience of clubs, said that he found that the regular patrons of the kinemas were those who originally belonged to the Mickey Mouse clubs.

The CHAIRMAN said his whole argument was that the present position was unfair to the independent exhibitors.

The general opinion of the branch, however, was that the matter was one which primarily concerned the exhibitors and not the managers, and it was decided to refer it to the local branch of the C.E.A.

BUTCHER'S RE-ISSUE "DEMOBBED"

F. W. Baker, managing director of Butcher's Film Service, is re-issuing "Demobbed," featuring Norman Evans, Nat Jackley and Dan Young.

Directed by John E. Blakeley and produced in conjunction with F. W. Baker for the Mancunian Film Corporation, this comedy played to remarkable box-office figures at over 2,600 theatres. It also proved one of Butcher's best-sellers overseas.

The stars are supported by an attractive cast, including Betty Jumel and Tony Dalton. Webster Booth and Anne Ziegler, the famous vocalists, appear as guest artistes.

Alliance Uses Teddington

Teddington studios, rebuilt since the war, were used for the first time this week. The Alliance group used a stage for back projection work for its Southall production, "Just William's Luck," which is being made for United Artists.

SIR HENRY IN TAX TALKS WITH C.E.A.

AN important move in the Dalton duty crisis is being taken this week. Sir Henry French, director-general of the B.F.P.A., the KINE. understands, was to lead a party of producers to meet members of the C.E.A. on Wednesday.

It is believed that the producers are anxious to sound C.E.A. policy before completing the memorandum which the B.F.P.A. is submitting to Harold Wilson, President of the Board of Trade, on the implications of the duty.

U.A. DEAL WITH RKO

To relieve an impending product shortage, United Artists is negotiating with RKO-Radio for the purchase of from five to seven pictures. Some 9,000,000 dollars is said to be involved in the deal, states KINE. New York correspondent

NEW FINANCE ACT—continued

The Americans pressed for abolition of a renters' quota; Britain asked first for a guarantee that the U.S. firms would not cancel plans for making films in Britain.

This guarantee has now arrived. Eric Johnston has told the Board of Trade that his member companies will go ahead and make films of high quality on an annual level as that mapped out for 1947. He adds a rider: that such production will be undertaken only if U.S. companies concerned are sending Britain "a significant number of films."

The Board of Trade has accepted this guarantee and plans to withdraw the British objection to the World Trade Charter. But the Board interprets the word "significant" not on the level of past annual imports from Hollywood, but rather in the sense of meaning "a number of pictures."

I understand, writes our reporter, that the Board has pressed this guarantee partly to satisfy the demands made in the quota memorandum from the C.E.A. and partly as a means of controlling the flow of sterling from Britain as the result of U.S. renting earnings.

The Board argues that if a U.S. company in Britain spends a considerable sum on a world market picture it will automatically prevent the film dollar drain reaching a dangerous level.

It became quite clear this week that the Whitehall executives have no intention of relaxing their intention to force a drastic dollar saving from Hollywood. Any idea that a "freeze" may be operated was, in the opinion of a Treasury man, quite unlikely.

Meanwhile, the Board of Trade is turning its attention to the British production field. Film department officials are to meet the B.F.P.A. when the producers have had talks with other sections of the Industry—including the C.E.A. Then the Board will survey the whole position and may decide to set a Government target of the number of films and types which our studios should make in 1948.

New Chairman for Film Labs. Assoc.

Sydney Wake, managing director of Sydney Wake, Ltd., has been elected chairman of the Film Laboratories Association in succession to W. A. Fielder, who has retired after his six months' term of office

"Gambling Hell" is New Film!

James G. Minter, managing director of Renown, points out that "Gambling Hell," which stars Eric Von Stroheim, Sessue Hayakawa and Mireille Balin, is a new picture, and has never previously been exhibited in this country.

Catherine McLeod, Don Ameche and John Ridgley as they appear in Frank Borzage's WILL TOMORROW EVER COME, the Republic turf drama, which heads British Lion's current Trade show group

KINEMAS ARE NOT ESSENTIAL

Ministry Statement

Kinemas are definitely not a priority industry and no labour can be directed to them under the new Control of Engagements Order. This was made quite clear by Sir Harold Wiles, deputy secretary of the Ministry of Labour, at a Press conference over the week-end.

A.S.F.P. and A.C.T. Agree on 44-Hour Week

A REDUCTION of working hours to a 44-hour week has been agreed between the Association of Specialised Film Producers and the Association of Cine Technicians.

This brings the A.S.F.P. agreement into line with the B.F.P.A.

From October 6 the working week comprises eleven sessions of four hours each.

According to the terms of the revised agreement, the first ten sessions will invariably be worked from Monday to Friday and the eleventh will be worked as and when required on Saturday morning by those technicians whose services are essential to meet production requirements.

The A.C.T. originally asked for a five-day week, and it has been agreed by the A.S.F.P. that it will ask employees to work the half-day on Saturday only when it is considered absolutely necessary.

A.C.T. SPEED UP PRODUCTION DRIVE

Facts and views on why British films take longer to produce now than they did before the war, and suggestions for the speeding up of production schedules, are being called for by the General Council of the Association of Cine Technicians.

A questionnaire has been dispatched to selected members of the union, Arthur Elvin told the KINE., following last Sunday's meeting of the General Council.

The replies to the questionnaires will provide the basis of the union's viewpoint on measures necessary to increase British production, to be put forward at the discussions which the B.F.P.A. has agreed to hold jointly with the Film Industry Employees' Council.

No date has been fixed as yet for the meeting.

Robert Preston, Gregory Peck and Joan Bennett are co starred in Ernest Hemingway's THE MACOMBER AFFAIR (United Artists), reviewed on page 21.

BRUM WANTS S.O. TAX CUT

TIMES FOR OPENING

THERE is every indication that the religious organisations will continue their opposition to existing Sunday hours at next Thursday's Birmingham Annual Theatre Sessions.

On behalf of the local branch of the C.E.A., Roderick Baker will apply for the opening hours for kinemas (3 p.m. to 9 p.m. in the city, and 4 p.m. to 10 p.m. in the suburbs) to be made permanent.

The C.E.A. will again press for a reduction in the charitable contribution of 10 per cent. which has ruled since Sunday opening came into operation in Birmingham.

Operator's "Shabby Theft"

When William James Tizard (35), projectionist, with no fixed home, walked into the offices of Pathé Pictures in Wardour Street and asked for help because he was stranded in London, W. H. Fielder the general manager, advanced him £2 so that he could get back to his job in a kinema in Oakdale, Monmouthshire.

Nothing more was heard of Tizard, however, and inquiries showed that he had been employed at the kinema but had left before he called on Mr. Fielder.

"A shabby theft," commented J. B. Sandbach, K.C., the Marlborough Street magistrate, when Tizard, who had been arrested at Trowbridge, pleaded guilty to obtaining the £2 by false pretences and asked to be allowed to repay the money.

He fined Tizard 10s. and ordered him to repay 40s. to Mr. Fielder within one month.

The Chum's Club Saturday morning matinées at the Coliseum, Litherland, near Liverpool, which were suspended owing to infantile paralysis, have now been resumed.

TRADE PUTS CASE FOR TELEVISION

"Unjust to Public to Bar Kinemas"

THE film Trade has told the Television Advisory Committee that it feels justified in its claim that film people should have the right to use television for relaying programmes between kinemas and from studios to kinemas.

This, the KINE. understands, is the basis of the detailed memorandum which was sent by the joint Trade deputation to the T.A.C. last week.

The statement makes it clear that, in the opinion of the film people, television will develop in the future into a medium which is more readily adaptable to kinema use. It is, the report argues, unjust to the British public to bar them from any possible future development which film companies may be able to make in television.

British Admissions Drop 40 Per Cent., Mark Ostrer Tells U.S.

KINEMA admissions in England have dropped 40 per cent. in the six months ended September 1, declared Mark Ostrer, joint managing director of Gaumont-British, in a press interview on his arrival in New York on October 1.

The slump was ascribed by Mr. Ostrer to the effect of a very hot summer and some very bad pictures. Incidentally, he added, British pictures are doing very well indeed.

Since September there had been a slight improvement in attendances, and Mr. Ostrer considered future prospects were encouraging.

Problems leading to the imposition of the Dalton duty, he said, were not only purely trade affairs. They can only be settled as part of the world situation.

As regards American pictures, Mr. Ostrer declared that G.-B. was better off than most. "We have enough product to last until June, 1948, without presenting reissues, but British producers cannot turn out enough films either now or by next June to meet the need."

Mr. Ostrer predicted that the Rank organisation would be presenting large-screen television by next summer. It will be tested in two London theatres by March.

Restrictions on building in Great Britain prevented the building of kinemas for some time to come although G.-B. had acquired a number of sites for development when possible.

Ostensible reason for Mr. Ostrer's visit to U.S.A. is to see what the pictures of the Rank organisation are doing in America and also to hold conferences with 20th Century-Fox executives.

LETTER TO "THE MANAGER"

"Disparaging Remarks About Kinema Manageresses"

NOTTS AND DERBY C.E.A. BRANCH ON A WOMAN'S DUTIES

THE members of this Branch have read with considerable surprise the disparaging remarks about manageresses which appeared recently in the Managers' Section of the KINE. The author of these misguided remarks would seem to be strangely misinformed, and in order that his education can be improved we recommend him to pay a visit to Mrs. Lyons, who has been the successful manageress of The Picture House, Babbington Lane, Derby, for 24 years. Should he (or could it be a she?) avail himself of this invitation, he will find that Mrs. Lyons' many duties include the following:—

1. The booking of all films.
2. The general management of the kinema.
3. The whole of the buying for and supervision of a café.
4. The whole of the buying for a confectionery shop which adjoins the kinema, and which is no easy task these days.

Evidence of the esteem in which Mrs. Lyons is held by those who work with her will be found in the fact that her chief projectionist and foreman have both been with her for 12 years, and that Mrs. Lyons presides over an enthusiastic and smooth-running team.

Mrs. Lyons and other manageresses in this area are enthusiastic members of this Branch, and are respected by their male colleagues. The chin which was stuck out should receive appropriate treatment.

RALPH F. PRIOR,
Secretary, Notts and Derby Branch of the C.E.A.

TO OUR STUDIO REPORTER

"Don't Let's Become Second-Feature-Minded Again"

IN your Studio Correspondent's article in last week's KINE. he referred to "My Brother Jonathan" as a long-scheduled production nearing its end. May I point out that the studio work commenced on May 21 and was completed by August 30 (14½ weeks).

During this period a major change of schedule was necessary due to the plasterers' dispute, which left all studios for one week without plasterers. Four days' exteriors, scheduled for shooting after interiors were put in hand to avoid hold-up whilst set building, were revised. Additionally, five days' retakes, together with the rebuilding of one set, were necessary owing to negative stock trouble. August Bank Holiday was a non-working day. An artiste's illness lost another day, and an insecurely fastened camera magazine meant a half-day's retakes. Therefore, out of the 14½ weeks in the studio, taken for a major production, two weeks of this represented additional time outside production control or planning. This brought exterior shooting into an unsunny weather period, and the few days' scheduled exteriors took over two weeks to secure.

Now the five-day week is in operation the problem every producer is faced with is how far quality and technical standards can be sacrificed in order to shorten shooting time on the floor. I think most will agree lighting accounts for a considerable part of the additional time these days in comparison with pre-war production schedules, for which the lighting cameraman is not wholly responsible.

Drastic schedule cutting would doubtless mean an additional number of pictures, but with a danger of the loss of those qualities now established and appreciated in the majority of our films. Don't let's become second-feature-minded again and have a spate of mediocre productions. It's taken years to create the public's desire for British pictures, so don't let us lose it.

WARWICK WARD,
Producer,
"My Brother Jonathan."
Associated British Picture Corp.,
Broadwick Street, W.1.

RKO AGAIN gives you your biggest chance of a

VARIETY "
says STILL BIG in 7th Week a

TERRIFIC in Providence.. HU

A NEW HIGH in De

STRONG in San Francisco

BEST FOR MONTHS in Bosto

ALL IN AMERICA'S GREATEST H

RKO presents

CARY GRANT · MYRNA LOY · SHIRLEY TEMPLE

in

"Bachelor Knight"

with

RUDY VALLEE · RAY COLLINS

HARRY DAVENPORT · JOHNNY SANDS

A DORE SCHARY PRODUCTION

Directed by... IRVING REIS

Original Story and Screenplay by... SIDNEY SHELDON

LEAN UP with 1947's TOP MONEY PICTURE

dio City Music Hall..

n Omaha ...

r...

l Los Angeles ...

GREAT in St. Louis..

T WAVE IN YEARS!"

On the S.O. Front

ROCHDALE EXHIBITORS DIVIDED AMONG THEMSELVES

3,300 Majority at Crosby

THERE appears to be a sharp division of opinion amongst Rochdale exhibitors on the Sunday opening question. The managers of the Regal, Victory, Pavilion and King's have dissociated themselves from a resolution passed by the Rochdale and District Cinema Managers' Association, which urged the Watch Committee to refuse the application for opening. They state they are wholly in favour of Sunday opening. It is understood that G. Clow (manager, Theatre Royal) and A. Wilson (manager, Palace) have sent their resignations to the Association.

The Town Council on October 2 approved a recommendation of the Watch Committee that application should be made for Sunday kinemas.

BOOTLE'S town meeting will be held at the Town Hall on October 22. If the public decides in favour, the licensing justices will recommend that kinemas shall not be open before 7.45 p.m.

GLASTONBURY.—At a town's meeting presided over by the Mayor of Glastonbury, Somerset, voting was 182 in favour and 179 against.

CROSBY.—A victory by a majority vote of 3,300 on a total poll of 12,000. Twenty-seven per cent. of the electorate voted

WEST HARTLEPOOL.—Town's meeting. 436 in favour, 410 against on ballot. Poll is likely to be demanded.

ST. IVES (HUNTS).—Voting at St. Ives (Hunts) on September 30 resulted in 144 in favour and 62 against.

Revised Date for "The Informer"

The re-presentation of John Ford's "The Informer" at the Astoria, Charing Cross Road, recently announced by RKO-Radio, has now been put back to November 2. It will have a seven-day run.

Renown in Manchester

L. Deal has taken over the Renown branch at 3, The Parsonage, Manchester, 3 (telephone: Blackfriars 8994).

Mr. Deal was once general sales manager for Universal and knows the Manchester territory expertly.

Fred MacMurray and Ava Gardner in SINGAPORE, a forthcoming G.F.D. release.

AUSTRALIA CUTS IMPORTS

The Australian plan for the reduction of film imports agreed between the Australian Treasury and representatives of American film companies has been agreed.

Remittances of 70 per cent. will be permitted, the remaining 30 per cent. being blocked for at least 10 years. Sums retained in Australia can be used for local production or theatre expansion.

The agreement will be administered by the Commonwealth Bank of Australia.

A.B.F.D. HOLDS SALES TALK

New Programme

A SALES conference was held by A.B.F.D. at the Savoy over the week-end and was attended by all the branch managers, salesmen and departmental heads.

Sidney Taylor, general manager of the company, opened the conference by outlining the programme of future product. He was followed by Col. Rayner, who reviewed the past record of the company and cited the presence of so many of the original members of the staff as evidence of the respect between staff and management.

Leslie Baker gave a general talk.

After the conference a lunch was held, at which the guests were addressed by R. P. Baker, the managing director, and Michael Balcon, who both described the past achievements and the future prospects of the company.

Those present at the lunch included G. W. G. Rayner, a director; R. Solomon, of Birmingham; E. Pyser, of Glasgow; S. Partridge, of Newcastle; M. Caplan, of Manchester; J. R. Whiteley, of Leeds; G. Leigh, of Cardiff; and J. Wilson, of London.

The films in the new programme include: "49th Parallel," "The Ghost Train," "Dead of Night," "The Rake's Progress," "Tawny Pippit," "Don't Take It to Heart," "The Way Ahead," "The Flemish Farm," "Millions Like Us," "Gasbags," "On Approval," "We Dive at Dawn," "Blithe Spirit," "Brief Encounter," "San Demetrio—London," "International Lady," "Big Blockade," "Went the Day Well" and "Behind These Walls."

ALAN CURTIS
EVELYN ANKERS
JACK HOLT

in

"FLIGHT TO NOWHERE"

with

Jerome Cowan—Inez Cooper—Micheline Cheirel

A NEW SCREEN GUILD PRODUCTION

also

"BIRTHPLACE OF FAME"

Trade Show: HAMMER THEATRE

Oct. 9th at 2.30

IT'S "Exclusive"

CRIPPS ATTACKS EXHIBITORS: WARNS U.S. ON TAX: AND BOOSTS SHORTS

"I Hope You will not be Too Disappointed with the New Films Act to be Published Shortly"

SIR STAFFORD CRIPPS, Minister of Economic Affairs, speaking in London last week to members of the Association of Specialised Film Producers, made these important statements on the whole complex film position :—

The U.S. must realise that world trade has to be a two-way affair and "we shall have to tell our American friends that without dollars we cannot accept their films."

A draft of the new Films Act will be published shortly, and "I hope you (the short film makers) will not be too disappointed."

It is the Minister's policy to see British kinemas showing good British shorts in the place of "the second features which disgrace the screens of this country."

Sir Stafford, asked by the chairman, H. Bruce Woolfe, to make a clear-cut policy statement on the film duty position, started his forty-minute address by saying:

"It would be hardly right to deal with the matter here at a meeting of producers, as the matter seems primarily to disturb the exhibitors. I have had the opportunity of discussing the matter with the exhibitors, and perhaps the less said about that the better.

"Sooner or later our U.S. friends have to realise that world trade must be carried out on the basis of exchange and that one-sided trade can't exist for a long period of time unless one side is going to provide the money with which to buy its own goods. We shall have to tell our U.S. friends that without dollars we cannot accept their films."

H. Bruce Woolfe

Exhibitors Criticised

Sir Stafford, writes a KINE. reporter, made several hints as to the Government's future policy for British films.

He indicated that there is to be strong support for the short film maker, backed with a guarantee of fair shares of the box-office takings.

Arthur Rank was among the guests and, looking directly at Rank, who met his glance with a smile, Cripps said: "I hope very much that one of the large circuits may lead the way in this encouragement of the British capacity for making good short films."

He was blunt in his criticism of the exhibitor. He accused the film men of grossly underestimating the intelligence of the British public in refusing to show good British short material.

"It is difficult to devise a means of accomplishing this object," he went on, developing his theme in favour of short pictures, "but it is obvious that several conditions must be observed. High quality British shorts must replace the low-quality second features. . . . The public is a good judge of what is good, more than some exhibitors give them credit for, judging by what is often shown."

Refering to short producers, Sir Stafford said: "You have always shown yourselves ready servants of the public and of the nation. You have been more interested in the benefit of society and of your art than in the profits of the game; that spirit has shown itself in your films and places them high in the realms of film production."

Entertainment Plans

Previously, in introducing the speaker, H. Bruce Woolfe had made a policy announcement. He said that the A.S.F.P. was in future to concentrate on the making of a number of short films, designed exclusively for commercial entertainment purposes.

Summing up the work of the Association, he said that its main job had been to raise the efficiency of documentary and educational production, to give proper expansion to the use of 16-mm. and to raise the status of the advertising film.

He called on the trade unions —not represented officially at the lunch—to co-operate fully in the new programme.

Bristol C.E.A. Chairman's Unwelcome Visitors

Three men charged at Bristol police court with attempting to break into the office of Coun. F. W. G. Chamberlain, chairman of the Bristol C.E.A., at the Gaiety, Knowle, Bristol, were remanded.

N. Western S.C.M. Dance

One hundred and fifty persons, including a number of kinema managers, attended the North Western branch S.C.M. dance at Liverpool. A small profit will go to the funds of the branch.

R. A. Dwyer, of the Odeon, Liverpool, secretary-convenor of the branch, and W. Howarth, of the Odeon, Crosby, were the M.C.s.

His Three Point Plan

CRIPPS gave this three-point plan for boosting British shorts :—

1. **The shorts must be entertaining. They can and should use the documentary technique; but producers must realise that the public is paying to be entertained and not to be educated. Education is for the junior and senior classroom. The Ministry of Education was doing a good job in sponsoring educational films.**
2. **A place in the programmes must be found for short films, which is impossible with the present second-feature policy.**
3. **Short films must receive a fair proportion of the revenue from any kinema programme. There should not be a flood or over-expensive shorts—but there are to be no more "quickies" or bad shorts.**

U.S. DISTRIBUTION IN DENMARK ENDS

AMERICAN producers have decided to cease distribution in Denmark following the new currency restriction imposed by the Danish Government.

The new regulations limit the amount of remittances abroad to a specific allocation made to each company. The decision is retrospective and includes films already in the country. The overall effect, it is anticipated, will limit import of foreign product to 25 per cent. of the previous imports.

Method of imposing the restriction is criticised by Fay Allport, European representative of M.P.A. It appears the Government sent all foreign companies a letter requiring them to sign a declaration agreeing to the new restrictions by October 3.

U.S. reaction is that the Danish action is high-handed and unprecedented and that the time limit prevented the possibility of negotiations.

It is understood that Eagle-Lion has signed the declaration. Its allocation has been fixed at £3,750 for five months.

LONG EATON.—Sunday-opening vote at Long Eaton resulted in a five-to-one majority in favour, the result being: For, 5,153; against, 1,114; majority, 4,039. Polling was 51 per cent. A town meeting held earlier voted against Sunday opening.

Stagger London Releases?

PRESENT POLICY OUT OF DATE—ALFRED DAVIS

A SUGGESTION that a staggered release policy in London should be substituted for the current north and south London release system to enable worthwhile pictures to be exhibited over a longer period was made by Alfred Davis, chairman and managing director of the Davis Theatre, Croydon.

He described the present policy as pernicious and absolutely out of date. Under the London release system every film, whether good or bad, runs for one week, and before the public really knows anything about it, it is gone. I hope the system, particularly in view of the possibility of the shortage of films, will be overhauled. I think we could make more of outstanding subjects were it not for this antiquated system.

"I am in favour of a policy of staggering releases within the London area so that the picture could have a life of about ten weeks instead of one, as at present," continued Mr. Davis.

Covent Garden for Croydon.

Mr. Davis put forward this proposal at a reception on Wednesday to meet David Webster, general administrator of the Covent Garden Opera Trust, with whom the Davis management is collaborating in the presentation of a two weeks' season, starting October 13. The full company, together with the Covent Garden orchestra of 70, will present a repertory of six operas.

Permanent Policy

The presentation marks the turning point from experimental stage to one of permanency in the policy started in 1946 of interspersing stage and musical shows among film programmes at the 4,000-capacity Davis Theatre.

Although the theatre was constructed with the idea of presenting combined film and stage programmes, the combination never proved satisfactory because each form of entertainment had different audience-appeal. The complete separation of film and stage entertainment appeared a solution.

Mr. Davis said the new policy was not brought about by any restriction on the importation of foreign product nor was it suggested as a possible solution in the event of any probable shortage of product. It was fairly obvious that such a policy could apply only to a relatively few theatres which had adequate capacity and sufficient stage facilities.

D

Rank Tells Odeon Shareholders that British Pictures Gross Most

PROFITS DOWN "BUT BUSINESS WILL NOT DROP TO THE LEVEL OF 1939"

ODEON shareholders, told this week of a net profit of £676,209 on the year, were assured by J. Arthur Rank in his tenth annual statement that kinema attendances will not drop to the level of 1939. The report reflects only a slight fall in profits over the 1946 period, and, in the light of the Dalton duty on imported films, assures shareholders that during the year under review British films have taken more at the box-office on an average than foreign pictures.

Here are the highlights of Arthur Rank's detailed statement:—

The group paid £7,081,265 in Entertainment Tax last year and the situation is described as "serious."

The consolidated profit and loss account shows that, for the 53 weeks ending June 28 there is £757,877 available for distribution. £87,827 is being carried forward. The gross profits of the Odeon group was £2,562,370, compared with £3,186,168 of the previous year. Taxation absorbed £953,476.

The report compares the average operating week takings per theatre of British and foreign films: In 1943 a British picture took £506 and a foreign film, £571. In 1945 the average worked out at British, £553; foreign, £566. The 1947 figure shows that British films playing the Odeon circuit now average £694 weekly takings compared with £583 from foreign product.

Weekly Figures Down

Weekly admissions have dropped. The group was playing to a 1946 average per theatre of 13,250 people weekly. The 1947 figure quotes the weekly average admissions at 12,250.

Odeon has analysed the day-by-day attendances of patrons and figures show that Saturday is the top playing day, Sunday the lowest. Monday is the next good day, but only 5,000 patrons visit an Odeon on a Friday compared with the 8,500 average figure for Saturdays (see diagram).

The group now controls 1,042 theatres, of which 317 are in the United Kingdom. The other theatres are spread out: Australia, 115; Canada, 138; Ceylon, 19; Egypt, 3; Eire, 16; Holland, 12; Italy, 130; Jamaica, 16; New Zealand, 143; Singapore, 3; and South Africa, 130. Overseas total: 725.

Here are some points made by Rank in his statement:—

The expansion of the group during the last five years has been made by means of "temporary finance." During the current year the group has completely and permanently been re-financed, raising the sum of £13,335,000 at an average rate of 3.76 per cent. per annum.

Investments Increased

The group trade investments have increased from £1,117,097 to £1,918,277 this year. This interest includes 50 per cent. interest in Overseas Cinematograph Theatres, Ltd., the conversion to ordinary share capital of a loan which was made to Denham and Pinewood holdings, in which the group hold a third interest; and the acquisition of a third interest in Gaumont-Kalee Seating.

Rank goes on: "The problem of Entertainments Tax is one which is exercising the minds of all people in our Industry, and we hope that the Chancellor of the Exchequer, in spite of the many problems with which he has to deal, will give favourable consideration to the case which will be submitted to him for a reduction in this tax when compiling his next Budget. I believe I am right in saying that our Industry is the only one (apart from those where heavy subsidies are granted by His Majesty's Government) which, apart from some minor adjustments in 1940, 1942 and 1943, has not increased its prices to the public in spite of the heavy increase in costs which it has to bear in wages, materials, advertising, and so on.

"The gross theatres receipts for the half-year ending December, 1946, were showing an increase over the corresponding period in the previous year, but they suffered as a result of the fuel crisis and the shortage of fuel in the theatres in the early part of 1947, and have further suffered as a result of the exceptionally

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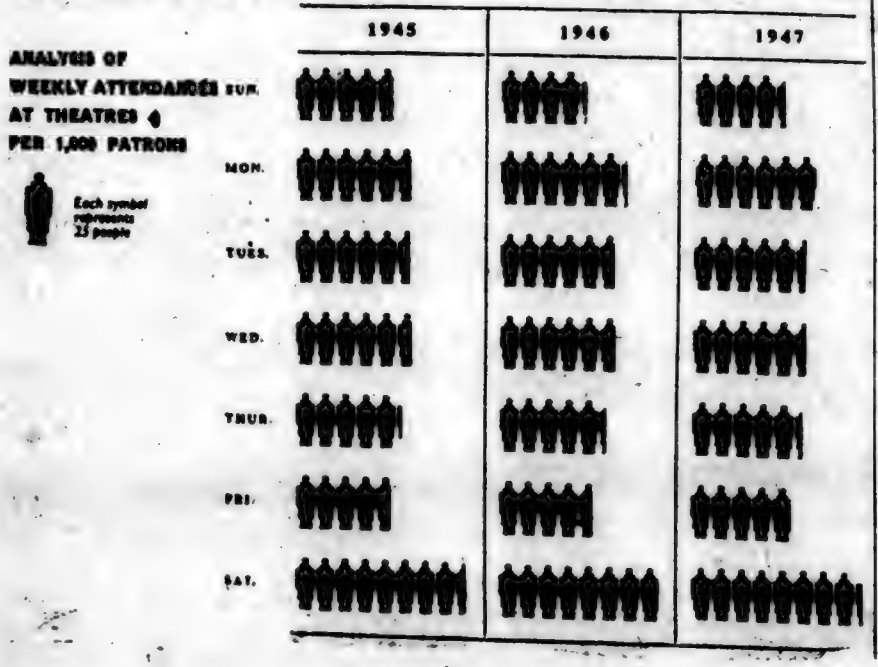


RKO and Walt Disney representatives in Europe with the prize awarded to Walt Disney's DUMBO, as the best full-length cartoon, at the Cannes Film Festival. Edgar Ricketts, London, Marcel Gentel, RKO's president in France, Wally Feignoux, Walt Disney's European representative, Joe Bellfort, assistant European manager for RKO, and Raoul Cartier, RKO's European sales manager

No French Embargo on British Films—Free Competition Welcomed

By Our Paris Correspondent

THE suggestion that France has banned the importation of British films as a reprisal for the Dalton duty is definitely incorrect, declared Robert Cravenne, foreign director of the National Bureau of Cinematography.

It is obviously advantageous to both nations to encourage the exchange of films with Great Britain, some of whose pictures have been extremely popular in France.

Mr. Cravenne explained to Francis Koval, KINE. correspondent, the circumstances which gave rise to the idea that an embargo had been placed on British films. Normally, he said, the issue of the *licence d'importation* was granted as a matter of routine within one or two weeks, but since the Dalton duty, the import into England of French films had practically ceased because the British authorities could give us no precise information as to the valuation placed upon French films by the Customs.

"We were given to understand," he said, "that while negotiations were proceeding at top level, no specific instructions could be expected. Under these circumstances we also decided to adopt a 'wait and see' policy."

Temporary licences may be issued in respect of British films which are to be sub-titled or synchronised in France on the understanding that the position will be clarified in six or eight weeks' time. Thereafter, the licence will be issued in the usual way. A Korda film came into France only a fortnight ago on these terms and is now being processed.

At the same time, it must be realised, said M. Cravenne, that the receipts of British films in France exceed by far the rather limited profits of our pictures in the British market. Not for a moment do we consider that anything other than free competition and free exchange of our products can solve our problems and lead to mutual satisfaction.

M. Cravenne expects to visit London in October for high-level talks with the Government and the film Industry.

ODEON REPORT—*Contd.*

fine, hot summer which we have enjoyed; but, in spite of this, at the end of the financial year our net box-office receipts were not materially down compared with last year, but our trading profit has substantially decreased, such decrease being brought about by increases in operating costs other than film hire."

Later, he states that allied companies in the Rank Organisation are receiving increased dollar earnings from the U.S. for British pictures. He gives no indication of the actual figure.

The annual general meeting is to be held at the Dorchester on October 9 at 12.30.

George Roberts, manager of The Kinema, Porth who died on May 18 last, left £2,389 gross with net personalty £2,297.

New Zealand Takes 32 of Our Features

For the year ended March 31, 1947, the New Zealand film censor examined 1,473 films, including shorts. Feature films comprised 319 foreign and 34 British. There were 517 British shorts viewed.

Of the British films, 32 came from Great Britain, the other two from Australia ("Smithy" and "Overlanders").

Four films were rejected but passed when alterations had been made; one was given a new title. No appeals were lodged. During the year 114 films were cut, compared with 110 the previous year.

During the same 12-month period the Cinematograph Operator's Licensing Board issued 74 new provisional and 84 new assistant operators' licences. Since the Board came into being in 1938, 1,365 operators and 940 assistant operators have been licensed.

New Books

A GUIDE WITH TWO PURPOSES

Film Yearbook

PETER NOBLE has compiled a second "British Film Yearbook"—and the 1947-48 edition is twice as good as his first.

The new book, published by Skelton Robinson at 21s., has 381 pages, split up into easy reference sections and sub-divided with many illustrations.

Noble himself reviews the 1946 pictures and gathers round him a team of guest writers on film topics, including C. A. Lejeune, James Agate, Ernest Irving, Paul Rotha, Mary Field, Sir Henry French, George Elvin, Michael Powell, Anthony Asquith, and many more.

A good 50 per cent. of the text, however, is not opinion. Page after page has been devoted to fact and statistics about this business, including a useful reference guide to 16-mm. film. There is a detailed 180-page biographical index to film people.

The only criticism one can make of the book is that the editor would appear to have a split mind as to which readership he intends to appeal. Much of the content is merely fan material, other is obviously intended for Trade consumption. Surely, it is seeking the impossible to satisfy both markets at once?—P. G. B.

Letter to the Editor

ANOTHER NOBLE EFFORT

I am preparing "Hollywood Scapegoat," a biography of Erich von Stroheim, now acting in French films. I should be grateful if you would publish this letter in order that any of your readers who possess cuttings, articles or books dealing with Stroheim, or photographs of him or of the films he has directed might lend me their material for use in my book. All such material will be acknowledged and returned immediately to those concerned.

I hope you will be able to help me in this matter, since although there have been books on Stroheim written in French and Italian, there has not been a book-length appreciation of his work and influence published in English. A tribute to this great actor-writer-director is, therefore, long overdue.

PETER NOBLE

15, Arnos Grove Court,
London, N.11.
September 30, 1947.

Warner and RCA in Vision Talks

Nathan Levinson, head of Warner's sound department, is discussing with RCA Victor television experiments being undertaken.

Warner's and RCA are associated with big-screen television research.

At the RCA Victor laboratories in Camden, New Jersey, Levinson inspected new 'vision equipment under construction for Warner studio tests.

Sir Cedric Hardwicke and Lucille Ball in a scene from PERSONAL COLUMN, which United Artists is Trade showing on October 24, at Studio One

BRITISH FILM FOR ROYAL SHOW?

Producers' Viewpoint

BRITISH film producers think that in future a British film should top the programme at any Royal Command Performance. This was stated by Sir Henry French, director-general of the B.F.P.A., last week.

Sir Henry pointed out that the Association is supporting the November event, given in aid of the C.T.B.F.

But in December the B.F.P.A. is to have a full-dress debate on the question of selecting films for the Royal shows. There are, said Sir Henry, several important issues to be discussed before any detailed statement can be put on record. His statement was, he said generally the view of B.F.P.A. members.

B.F.P.A. to Tell Board of Trade Plans to Centralise Output

EMERGENCY MEETING WITH UNIONS—QUOTA COMMITTEE IN COMMAND

THE British Film Producers' Association has entered the Dalton duty crisis arena. Making a detailed statement this week in reply to "Kine." questions, director-general Sir Henry French made five major news points which show that producer policy has been firmly pushed forward since Sir Henry's statement.

These are the five vital facts:

1. The B.F.P.A. is preparing a detailed policy statement for early submission to J. Harold Wilson, President of the Board of Trade. There will be a centralised production policy for British producers to which Association members will be expected to adhere.

2. The producers have agreed to meet the Film Industry Employees' Council as an emergency measure to bridge the necessary delay which now faces the setting up of a Joint Production Advisory Committee between producers and unions. The talks will be based on the F.I.E.C. five-point plan for boosting British production as an antidote to the Dalton duty.

3. The whole *ad valorem* duty issue has this week been placed in the hands of the B.F.P.A. Quota Committee, described by Sir Henry as the producers' most important committee assembly. The committee has been instructed to link the whole tax problem with the B.F.P.A. campaign for a strong Films Act to safeguard British production.

4. The B.F.P.A. director-general makes this statement of the position: "We have to look at the policy of this industry as regards making films—either for the export trade or for home consumption—in the light of the possibility—and I would go so far as to say the certainty—that there will be a more limited number of imported films for our screens than there has been in the past."

5. The producers have faced strong criticism from the unions, which have protested about the holiday shut-down at key studios this year. The Association, fully discussing the union argument that this action should not have been taken and that holidays could have been staggered, has instructed its members to discuss with studio works committees the problems of 1948 holidays before taking a further close-down decision.

Sir Henry, writes our reporter, gave detailed and carefully considered answers to KINE. queries at a Press conference last week, and in doing so has done much to clear up the whole problem of producer attitude to the crisis. The producers have themselves spent many hours debating the issue and shaping a combined policy.

Strong Quota Needed

Obviously, the B.F.P.A. still bases its argument on the need for a strong quota in favour of British pictures in the new Films Act.

They meet again this week to put final touches to their policy memorandum to the Board of Trade.

Sir Henry denied that producers plan to put up a barter scheme, whereby British and U.S. films are interchanged for screening in each country without actual currency having to change hands.

But he added this: "We see a definite opportunity closely to relate the revenue from British films in the States and the amount of revenue which the U.S. takes out of this country. We are trying to link these two points in definite proposals.

Detailing the plans to submit a full policy statement to the President of the Board of Trade, French said that the Association is now answering the question: "How can we best use facilities available to producers in this country . . . the materials, labour, artistes, and technicians; and how can we best service British kinemas?"

Here, the speaker pointed out that an attempt had been made to draft a suitable approach to M-G-M-British and other U.S. studio owners in Britain.

Union Talks Essential

Sir Henry emphasised the urgency of talks with the unions in order to speed up British output. It was, he said, genuinely regretted that it would take several weeks to set up the agreed Joint Production Advisory Committee.

That is why the producers have accepted the F.I.E.C. offer to talks.

These are the B.F.P.A. men who will form the round table of joint planning: J. Arthur Rank, George Archibald, Michael Balcon, H. G. Boxall, Edwin Davies, Sir Alexander Korda, and Sir Henry French.

Meanwhile, Mark Rubens has been added to the Quota Committee.

Anna Neagle and Herbert Wilcox arriving at Harry Buxton's New Oxford, Manchester, for the Northern premiere of THE COURTNEYS OF CURZON STREET. Left to right: T. Phillips, manager, Herbert Wilcox, A. Jackson, British Lion branch manager, W. R. S. Bennett, circuit booking manager and R. Wetherill, relief manager

London will Form Trust Fund to Handle Sunday L.C.C. Levy

MIDDLESEX BANS UNDER SEVENS UNLESS ACCOMPANIED BY PROPER GUARDIAN

LONDON and Home Counties members of the C.E.A. are seeking legal advice on how best to operate the new scheme for paying to the L.C.C. the new Sunday levy. As the "Kine." reported on July 31, the Council has now allocated to the whole London area a Sunday tax in one lump sum—an annual payment of £115,000—instead of the tax of 12½ per cent. on net takings.

It is expected that the branch will set up a Trust Fund and analyse in detail what fee is to be paid by each individual member.

The new tax was approved by the branch executive at last week's meeting, members accepting the deal as a considerable concession. It represents about a 20 per cent. drop in charity payments; and kinema men were arguing last week that this should help to counterbalance the marked drop in Sunday attendances during past weeks.

The executive paid particular tribute to S. K. Lewis, who was spokesman for the C.E.A. deputation which met L.C.C. committeemen.

Middlesex Surprise

Middlesex County Council has made a new regulation which prohibits the admission of any child under or "appearing to be under" seven years of age from going to any kinema show (and, in particular, the children's matinées) unless accompanied by a genuine guardian who is not under "or appearing to be under" 16 years of age.

The executive is to tell the Council that the ruling is quite unnecessary for normal commercial shows.

Annual Dinner

There is to be no annual dinner. The branch has taken up the Government economy request. But there is to be a dance at the Savoy Hotel on December 10, at which there will be a running buffet.

Members heard that new Sunday hours in Bucks are in line with the London times — a five-and-a-half-hour running period. Tax goes up a farthing per seat—to one penny.

Members are to meet N.A.T.K.E. officials to discuss a request for including certain new grades into the national agreement.

"Fame" for Leicester Square Theatre

The London première of the Boulting Bros.' Two Cities production, "Fame is the Spur," starring Michael Redgrave and Rosamund John, takes place at the Leicester Square Theatre to-day (Thursday).

"Fame is the Spur," a G.F.D. release, was produced by John Boulting and directed by Roy Boulting from a screenplay by Nigel Balchin. F. Del Giudice was in charge of production.

The Leicester Watch Committee instructed local kinemas showing the Pathé Newsreel to cut out the part showing a sword being run through a man's body.

S. K. LEWIS

M. PRINCE

DEVON & CORNWALL

SPECIAL RATES FOR HEAD USHERETTES?

Local N.A.T.K.E. Request Called "A Dangerous Precedent"

N.A.T.K.E. has asked the West of England exhibitors to fix special wage rates for "head" usherettes and to establish new grades in the national agreement for certain other kinema employees. The Devon and Cornwall branch this week refused to discuss the plan, calling it a dangerous precedent, and referring the whole matter to head office.

Leslie G. Hill was in the chair to hear the detailed union proposals, which included a plea that usherettes should not be expected to clear ash-trays after the day's performance.

Some of the members reported that they got their night watchman to empty the trays and thus obviate the girls doing so.

The Cornish section of N.A.T.K.E. asked that categories be established and wages fixed for head usherettes, head cleaners, boilermen and car-park attendants.

Maurice Prince thought the application should be turned down.

Several members objected to N.A.T.K.E. telling them how many staff they should employ. L. E. Crews said that with staff returning from the Forces which had to be rearranged, coupled with a decrease in business, it was impossible to carry additional staff. So far as he was concerned, no hardship had been caused in sorting them out.

Tax Campaign

Consideration was also given to figures for the entertainment tax campaign, the chairman explaining that the general policy was to be a points system comparing 1938 with 1946 or this year, as it would give some idea of bookings as against operating expenses.

A. O. Ellis failed to see how figures taken for a year prior to the war and those for the present were going to work. He thought it would have been better if figures had been asked for for the year when the tax was raised and current figures.

W. Farrant Gilley thought 1947 figures to the end of September would show much better the decrease in business that kinemas were doing than even those for 1946.

MAURICE PRINCE suggested that if the data they were being asked to provide as an argument for a tax reduction was in their favour it might also be a good argument for a mass approach to the County Valuer for a reduction of rate assessments which they had been promised when trade showed a decline.

W. PRODGERS did not think figures for tax reduction would be any value for asking for lower local rating.

The CHAIRMAN closed the discussion by asking every member to do everything possible to give the necessary information.

Arts Council Shows

Complaint was again made by G. DANIEL of shows being given at St. Ives under the auspices of the Arts Council for which no entertainment tax is paid. The shows were not given in small places where there is a village hall and entertainment was needed, but visited the busy places where adequate entertainment was already provided. The money earned was not spent in the district, and he considered shows sponsored by the Arts Council were unfair competition and was a matter the C.E.A. and K.R.S. should take up as a big principle was involved. If they were to fight for a reduction of entertainments tax, why should they help to subsidise their competitors who were given from 40 to 50 shows a year in his town.

On the Chairman's advice, the branch sent the matter forward to the General Secretary.

Other Matters

It was reported by the SECRETARY (C. Halderson Rundle) that the question of the 16-mm. static film show which had been running at Kelly Bray, less than two miles from Callington, had been settled, subject to the customary precautions being taken. The meeting endorsed the action which had been taken over the matter.

Application from organisations for films to be shown regarding fuel economy and road safety were turned down.

It was decided to invite the President and General Secretary to a branch meeting at Torquay in December when lunch will be provided.

Cafe Becomes Staff Rooms

Manchester Town Planning and Buildings Committee has granted permission for the conversion of a portion of the cafe at the Odeon, Burnage, into staff rooms.

Crosby kinema proprietors have donated £79 to the Waterloo Hospital from the Sunday charity tax.

BRISTOL REFUSES NEW LOCAL PRESS AD. RATES

Time C.E.A. Rules Were Scrutinised

BRISTOL exhibitors, meeting last week, refused to pay local newspapers an increased advertising rate. And they argued about attendances to committee meetings by members who were not elected to attend, but who were acting as substitutes.

After some discussion the following resolution, proposed by A. B. Atkinson and seconded by Coun. George Rees, was carried:

"That in the opinion of this branch the situation which has arisen regarding the interpretation of the rules of admission of non-members to committee meetings, indicates that a suitable time has come when a committee should be appointed to scrutinise the C.E.A. rules as a whole with a view to making any alterations considered necessary to bring such rules up to date in accordance with present-day conditions."

The following changes in nominees were notified. Regal, Dursley, F. Lewis in place of K. J. Gray, Odeon, Bristol, S. C. Beacham in place of L. Denton.

These transfers were noted: Park Cinema, Bristol, nominee H. F. Terry. Proprietors, Raymond Stross Theatres, Bristol.

Advertising Rates

In connection with Bristol evening papers, it was said that an increase in advertising rates was proposed by the *Bristol Evening World*, and after some discussion it was agreed that the secretary should write stating that members could not accept the increase but they would like to know the circulation of the paper, and stating that they were considering altering the whole system of advertising.

It was agreed, on the proposal of A. B. Atkinson, seconded by C. V. French, that the circuit head offices be approached to find out if they would agree to a special panel in alphabetical order with the same space for each theatre. It was pointed out that in some towns that method had been adopted.

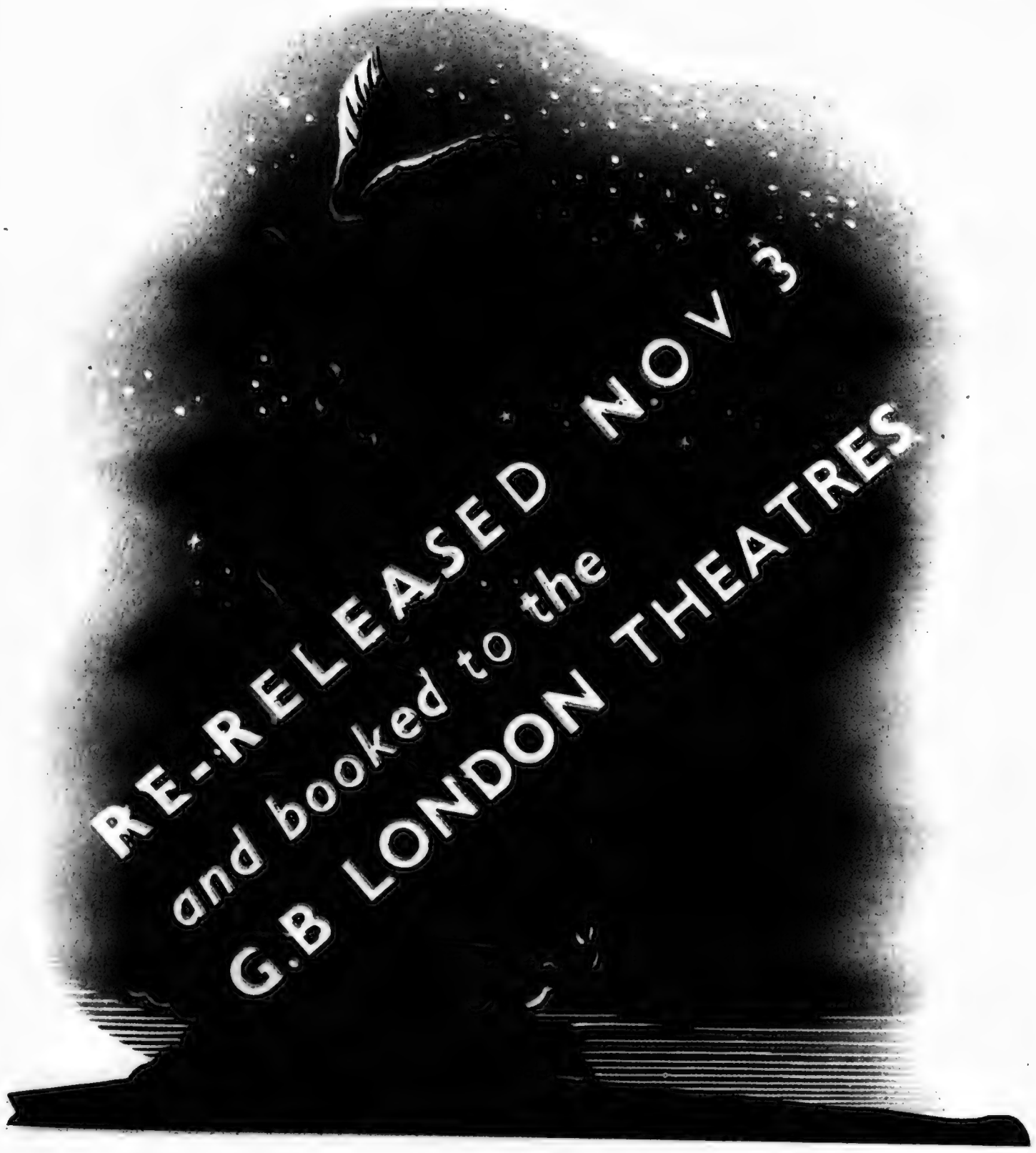
Kodaks Speed Its Stock Process

A new and swifter way of making silver nitrate crystals—keystone of all photography—has been put to use by Eastman Kodak.

Originally designed by Kodak before the war, the recently completed system uses machinery that makes silver nitrate crystals continuously and dries them in a few minutes, whereas formerly this took several days.

Renown 'Phone No.

The new telephone number of Renown's Leeds branch is Leeds 28647.



PICCADILLY INCIDENT

WORLD DISTRIBUTION
Pathe
PICTURES
LTD.

Bill Greig, DAILY MIRROR, says:—

"THE PUBLIC WILL LIKE THIS FILM"

David Lewin, DAILY EXPRESS, says:—**"A pleasure..realistic"**

NEWS CHRONICLE says:—**"A praiseworthy effort"**

Joan Lester, REYNOLDS NEWS, says:—**"EXCELLENT"**

Pathe presents

Servant of the People

KINE WEEKLY says: **"Very good quota featurette..it should be seen by all classes."**

DISTRIBUTION BY

Early Resumption of U.S. Films Expected—*says W. J. Speakman*

NORTH WALES EXHIBITORS TOLD THAT MORE OPTIMISTIC NEWS IS ANTICIPATED

THE possibility of an early resumption of the imports of American films was indicated at the meeting of the North Wales section of the North Western branch, held at Colwyn Bay last week.

W. J. Speakman, attending from the main branch, said that there had been no saving of dollars. He believed that within the next month Eric Johnston, of America, would visit this country to make a generous offer. It was hoped there would be a satisfactory solution to the difficulties and that, before Christmas, films would be flowing freely.

"This means that you will get films six weeks late and that, in the meantime, you will have to carry on with reissues."

Mr. Speakman said that more optimistic information was expected. If British producers were to increase production, quickies would make their reappearance. He agreed with E. H. James (Llanrwst) that half the American film profits were earned in this country. Britain contributed more profit than any other country.

LLEWELLYN EDWARDS (Rhyl) said the tax really operated against exhibitors. He added:—

"We shall be showing reissues and the American dollars will still be flowing. Nothing will have been saved."

Nationalisation

MENTION was made by the CHAIRMAN of an article on Sir Stafford Cripps, which gave the impression that the Trade was, sooner or later, to be nationalised.

"I think we are about the 27th trade on the list for nationalisation," remarked Mr. Speakman, "but you can't turn out films like sausages." There were other industries which had a priority in the matter of nationalisation.

"You must not take too much notice of American magazines," declared LLEWELLYN EDWARDS. When the comment was made that the "slating" of American films in the Sunday papers seemed to be part of a "deep-laid plot," Mr. Edwards replied that often when a picture was "run down" it attracted more people to the theatre.

Film Rentals

BRIEF discussion took place on the question of film rentals. Owing to the film shortage, said Mr. SPEAKMAN, exhibitors' date books were getting empty. Cases of renters' representatives asking excessive terms should be reported to the general secretary.

Film Transport

CONCERNING the application by film carriers for increased rates, it was stated that on a previous occasion, when the carriers in North Wales obtained an increase they were debarred from transporting other goods, but since then the Ministry of Transport had permitted them to do so.

It was pointed out by Mr. Speakman that the application was for a 15 per cent. increase, making 25 per cent. in all. This compared favourably with railway charges, which had gone up 55 per cent.

Mr. SPEAKMAN agreed to the suggestion of Mr. James that before the North-Western branch makes any new agreement on the question of film transport rates, North Wales members should be given the opportunity of knowing the terms.

LLEWELLYN EDWARDS thought there should be a separate agreement for North Wales.

Christmas Day Opening

MR. JAMES referred to Christmas Day opening, and said that there should be uniformity. He asked, "If we have to close as a kinema, can we open for a dramatic performance?"

"Yes," replied Mr. SPEAKMAN. The position as regards Christmas Day opening was to be discussed at a meeting with N.A.T.K.E., to be held shortly.

H.O. Regulations

MR. SPEAKMAN said the proposed new Home Office regulations had been considered by the Regulations Committee, comprising representatives of all branches of the Trade, and their report would go to the Home Office.

The authorities had gone right through the licensing structure, even in regard to the number of staff and exits.

There would have to be some alterations and improvements. The committee went into the matter very thoroughly, and was in favour of a united front against the Home Office proposals.

Mr. JAMES: My information is that these proposals have been circulated to certain equipment manufacturers. Our equipment will become derelict.

Mr. SPEAKMAN said there was a suggestion that in 1950 all old machines would have to be "reshuffled."

"We have gone through the licensing regulations and have literally torn them to shreds. We don't know what the Home Office will allow us now, but it is the considered opinion of everyone that they will be reasonable; improvements will have to be made."

The report would come before the General Council at its next meeting.

Next quarterly meeting will be held at Colwyn Bay, in January. An emergency meeting will be called if any special business arises in the meantime.

At the close of the meeting, F. H. Kenyon, who presided, entertained the exhibitors to tea. G. Dudley West attended the meeting, with Mr. Speakman, on behalf of the parent branch.

Clifford Evans and Carol Raye in a scene from the Edward Dryhurst production WHILE I LIVE, the 20th Century-Fox release, reviewed in this issue

TWO CITIES' APPOINTMENT

Josef Somlo, managing director of Two Cities, announces that G. Cattaneo has resigned as secretary to his company. He will be succeeded by Guido Coen, who will also continue to be first assistant to the managing director.

Members of the North Western C.E.A. who attended the meeting held at the residence of W. J. Speakman, chairman of the branch, at Maghull, nr. Liverpool

The Week in Scotland

GLASGOW QUOTA DEFAULT

"Difficulty of Complying with Regulations"

FOR not showing the requisite 15 per cent. of British films for the year ended September 30, 1946, the Regal Picture House (Girvan), Ltd., 149, West George Street, Glasgow, was fined £10 at Ayr last week.

Fiscal said that during the period there were 121 British films available, and 33 available through foreign renters with whom the company dealt. They only showed 19, a percentage of 7.76 for the year.

An agent explained that there was great difficulty throughout the Industry in conforming with the regulation. The company had about 20 kinemas. Difficulty was that at Girvan they had three changes of programme a week. "For this, we could go and get reissues," he declared, "and put these through as quickly as possible. This is just a way of getting round the Act."

Owner Must Not Enter

A. E. Pickard, Glasgow showman, had an interdict made final against him last week restraining him from molesting the Friends of France Co-ordinating Council for Glasgow and West of Scotland in the tenancy of a Glasgow house at 14, Woodside Crescent owned by him. Mr. Pickard was also found liable in expenses.

Friends of France asked the court to interdict defender from affixing to the exterior walls of the house, bills, posters or other documents and from entering the premises.

400 Junior Clubs

"The Little Ballerina," one of the full-length films made by the Arthur Rank Children's Film Department specially for child audiences, was shown to an audience of educationalists and child workers in the New Victoria, Edinburgh, on Friday morning. There are now, it is estimated, 400 of these junior clubs with a total membership of 400,000 children. An explanation of their work was given by Bailie Stewart Lamb, chairman of the New Victoria Club, which, formed three years ago, has now a membership of over 2,000.

PRINTERS' SHOW AT BIRMINGHAM

A midnight performance in aid of the Printers' Pension Fund takes place at the Odeon, Birmingham, on October 24. "Fame is the Spur" will be presented and Leslie Holderness has also arranged for the attendance of Roy Boulting, the director, his brother, John, and star Rosamund John.

Last week Holderness ran a midnight Press preview of "Master of Bankdam," at which director Walter Forde was present. Another film personality to visit Birmingham was Valerie Hobson, who, after reopening the West End Dance Hall on October 1, was persuaded by A. E. Crabb, G.-B. circuit publicity manager, to make a personal appearance at the neighbouring G.-B. kinema.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

I well remember a discussion when "BOYS' TOWN" was just going into production.

* * *

"Rather a sombre subject, isn't it?" asked one of my professional pessimists—always valuable people to have about a studio, by the way.

* * *

"No, Sir," said Father Flanagan, who was himself advising on the transference to the screen of his great experiment, "it's the happiest subject in the world."

* * *

And so it turned out to be, from every point of view.

* * *

What Father Flanagan meant, of course, was that the inspirational thought behind the whole adventure of reforming the "unreformable," his own motto, "THERE *ARE* NO BAD BOYS," was essentially a happy one.

* * *

Any exhibitor who played it, and the many millions of the public who saw it, will testify to its being the happiest sort of film entertainment.

* * *

It may bring tears. It has, and it will again. But they are the *good* tears that every normal person likes to shed when moved by the genuine emotions, sufferings and victories (both physical and spiritual) of real people.

And what real people Tracy and Rooney are as Flanagan and "Whitey"! (With them above, parenthetically, is Frankie Thomas.)

* * *

I have often heard it said that, of all the great acting performances given by these two, Tracy's priest and Mickey's once-bad boy stand out above all others in their respective careers.

So *I'm* very happy—and I'm sure you are, too—that I am re-presenting "BOYS' TOWN" on November 17 (trade shows start this week).

* * *

An equally happy revival, of an entirely different type, will be that carefree musical romance, Jeanette MacDonald's "SERENADE," with Lew Ayres, Ian Hunter and Frank Morgan.

Production and direction were both in the hand of Robert Z. Leonard, probably the man responsible for more musical triumphs than any other.

* * *

London trade show next Wednesday, October 15, and release date December 15.

* * *

Meanwhile, London exhibitors can see today (Thursday) another most interesting re-presentation, "ESCAPE," which provides adventure, drama, excitement and brilliant acting, all of the highest order.

At the foot of the last column you see its co-stars, Robert Taylor and Norma Shearer, and the cast is studded with such names as Nazimova, Felix Bressart, Albert Bassermann, Philip Dorn, Bonita Granville. And it's a Mervyn LeRoy production.

* * *

Re-presentation date is December 1.

* * *

As a result of Jose Iturbi's phenomenally successful concerts in London early this summer, I have arranged his Hollywood filming schedule to enable him to make a second British tour this year.

In June Iturbi created a new attendance record for musical events in Britain when he drew more than 11,000 people to hear him at a single concert at the Harringay Arena, London.

The pianist-conductor has just completed "THE BIRDS AND THE BEES," in which he is co-starred with Jeanette MacDonald, who also made a successful British concert tour recently.

* * *

Footnote on what we mean by "THE FRIENDLY COMPANY":—

* * *

Mr. T. E. Ferguson, of Australia, writes to Mr. Claude Maitland, secretary of Metro-Goldwyn-Mayer, Ltd., my British organisation, "The Brisbane Branch of the M-G-M Social Club recently held a meeting, the main object of which was to develop the spirit of M-G-M in new employees.

"Many ideas were suggested for the development of the social and other activities of the Club. A suggestion was made that the Brisbane Branch of the Club would select a branch of the English organisation and send Christmas Food Parcels to the staff of such branch. They decided to select the Leeds Branch.

"If you would be good enough to let me have the names and addresses of all in that branch, I will pass the information on to our Brisbane Manager."

* * *

On this happy note, I bid you *au revoir* until next week.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blondie in the Dough (Columbia)—U.S.	**68 min. (U)**	Penny Singleton, Arthur Lake, Hugh Herbert.	Crazy domestic comedy, the latest of the evergreen Blondie series. Jokes obvious but background new and cast in good form.	**Reliable light booking (CC).**
Macomber Affair, The (United Artists)—U.S.	**88 min. (A)**	Gregory Peck, Joan Bennett, Robert Preston.	Unvarnished triangle melodrama with an African jungle background adapted from Ernest Hemingway's story. Development uneven, but sex interest strong, acting good and environment authentic.	**Obvious star, title and author proposition (NC).**
They Won't Believe Me (RKO-Radio)—U.S.	**95 min. (A)**	Robert Young, Susan Hayward, Jane Greer.	Novel and intriguing trial melodrama. Story holding, characterisation very good, feminine appeal strong and climax neat and exciting.	**Very good general booking (NC).**
***When Knights Were Bold (Ambassador)—British (Reissue)**	**76 min. (U)**	Jack Buchanan, Fay Wray, Gary Marsh.	Hearty comedy burlesque, with slapstick fooling, music and dance. "Kine." review, February 27, 1936.	**Useful second for the family (CC).**
***While I Live (20th Century-Fox)—U.S.**	**85 min. (A)**	Tom Walls, Sonia Dresdel, Clifford Evans.	Artistically mounted screen novelette, confidently addressed to the distaff side of the popular box office. Acting and direction well up to standard.	**Very good programmer (NC).**

(CC) Excellent for Children. (NC) Not for Children. * British Picture

Reviews for Showmen: *By Josh Billings*

THEY WON'T BELIEVE ME

RKO-Radio. American (A). Directed by Irving Pichel. Featuring Robert Young, Susan Hayward and Jane Greer. 8,550 feet. Release not fixed.

NOVEL and intriguing trial melodrama, with a neat and thrilling climax, showing how poetic justice finally overtakes a young philanderer whose pocket is unequal to his appetite. The story takes the form of evidence given by the "hero" while in the box, and smooth flashback presentation, heightened by capable acting and direction, subtly emphasises its stern note of irony and powerful feminine angle. A capital woman's picture and thriller in one, it should intrigue and grip all types of audiences. Very good general booking.

Story.—Larry Ballantine, a handsome but impecunious young fellow, marries Gretta, a socialite, for her money. He soon tires of her and meets Janice Bell, a glamorous writer, on the sly. Gretta gets to hear and wins her husband back by buying him a partnership in a firm of stockbrokers. Later, Larry comes under the spell of Verna Carlson, gold-digger girl friend of Trenton, his senior partner. He and Verna decide to run off, but Verna suddenly experiences a change of heart and refuses to handle money that is rightfully Gretta's. On their way south, their car crashes and Verna is burned beyond recognition. Larry says that his dead companion was his wife and Verna is buried in Gretta's name. He then plans to kill Gretta and secure her fortune, but meanwhile she learns of his elopement and commits suicide. By a queer twist of fate, Larry is charged with her murder. During his trial his nerve deserts him and he is shot dead by the police while trying to escape. It is then revealed that the jury was prepared to return him not guilty!

Acting.—Robert Young succeeds in winning a little sympathy as the weak and not too scrupulous Larry, and Susan Hayward, Jane Greer and Rita Johnson contrast extremely well as Verna, Janice and Gretta respectively.

Production.—The picture opens and closes in the courtroom and the evidence given by the "hero" is skilfully pieced together in a series of expertly cut flashbacks. The wife and the girl-friends of the central character are by no means perfect, and their weaknesses, petty jealousies and lack of scruples help to remove some odium from the "lady-killer" and keep the portrait in clear and correct perspective. The climax is particularly good and the irony it contains stamps the play much above the ordinary. Good theatre, it's fully equipped to top most bills.

Points of Appeal.—Unusual and arresting story, very good characterisation, smart dialogue, strong feminine angle, very good technical presentation, apt title and attractive cast.

THE MACOMBER AFFAIR

United Artists. American (A). Directed by Zoltan Korda. Featuring Gregory Peck, Joan Bennett and Robert Preston. 8,033 feet. Release not fixed.

UNVARNISHED triangle melodrama, with an African jungle background. Adapted from one of Ernest Hemingway's pungent short stories, it concerns the animal rather than the spiritual side of human life. Its earthy tale smoulders for some considerable time before bursting into flame, but vital, though hardly becoming, character drawing and authentic environment enable it to overcome its laboured opening. Red meat, cleverly flavoured to feminine taste, its market is both wide and clearly defined. Obvious star, title and author proposition for the populars.

Story.—Francis Macomber, a wealthy man, engages Robert Wilson, a professional guide, to organise a big-game hunt in Nairobi. Margaret, Francis's beautiful wife, fears that her husband is a coward at heart and approaches the expedition with some trepidation. When Francis encounters his first lion his trigger finger wavers and he is forced to beat a hasty retreat. Margaret takes a dim view of his behaviour and throws her cap at cool and courageous Robert. He shyly accepts it. Later, Francis redeems himself during a buffalo hunt, but Margaret takes aim at the same time and shoots her husband dead. There is an inquiry and it is left to Robert, a jury and the audience to decide whether the shooting was intentional or otherwise.

Acting.—Joan Bennett makes a tantalising, provocative and beautiful Margaret, Robert Preston completely convinces as the weak, wavering Francis, and Gregory Peck is every inch the strong, silent and susceptible he-man as Robert. The support is of little consequence.

Production. — Best-seller author Ernest Hemingway bases the majority of his stories on the assumption that there is a streak of the beast in the best, as well as the worst, of both sexes, and the yarn unfolded here is no exception to his shrewd psychological rule. The "heroine" obviously likes her men tough, and the "hero" looks for similar qualities in his women and the jungle background cunningly amplifies their strong affinity. The film definitely contains much food for thought and exciting speculation, yet occasionally it jeopardises its chances by putting words before deeds. The inconclusive fade-out doesn't help either, but a powerful sex interest and big star and exploitation values more than outweigh its impediments. By and large, its a sound box-office risk.

Points of Appeal.—Untidy but intriguing and holding story, good characterisation, powerful sex angle and box-office author and star.

WHILE I LIVE

Twentieth Century-Fox. British (A). Directed by John Harlow. Featuring Tom Walls, Sonia Dresdel and Clifford Evans. 7,586 feet. Release not fixed.

ARTISTICALLY mounted screen novelette, confidently addressed to the distaff side of the popular box-office. Based on a play by Robert Bell, it concerns a self-willed and not-too-scrupulous spinster who stubbornly refuses to believe that her brilliant pianist sister is really dead and selfishly allows her morbid obsession to cast a dark shadow on the lives of others, with near tragic results. Sonia Dresdel makes comparatively easy work of the ticklish leading rôle and both the supporting cast and the staging are above average. Sincere and showmanlike treatment successfully removes the odour of mothballs from its time-honoured "pages." Very good programmer, and British at that!

Story.—Julia and Olwen Trevelyan, sisters, share a home on the Cornish coast. Sensitive Olwen, a brilliant pianist, sets to work to write a tone poem, but is driven too hard by domineering Julia, breaks down under the strain and sleepwalks to her doom over the cliffs. Julia refuses to believe that Olwen is dead and is encouraged by Nehemiah, her old servant. Twenty-five years later, she finds a home for Peter, her war-veteran cousin, and his wife Christine. Tired of hearing about the late lamented Olwen, Christine quarrels with Julia. Suddenly, an unknown girl, suffering from loss of memory, walks in. She plays Olwen's composition perfectly and Julia thinks that she is the reincarnation of Olwen. Later, it transpires that the unknown girl is Sally, a

REVIEWS—continued on page 22

REVIEWS—*continued from page 21*

writer who had steeped herself in the tragic story of Olwen, but when her memory comes back and she is restored to George, her husband, Julia becomes jealous and very nearly brings about her end. At the finish, the unbending Julia is left alone with her morbid memories and Nehemiah.

Acting.—Sonia Dresdel, an actress to her fingertips, does a good job in the fabulous and unsympathetic rôle of Julia, and Tom Walls, Clifford Evans, Carol Raye and Patricia Burke share the supporting honours as Nehemiah, Peter, Sally and Christine.

Production.—The film, which, incidentally, has impressive Cornish backgrounds and is strenuously accompanied by the pianoforte, expertly played by Betty Humby-Beecham, is reminiscent of "They Were Sisters" and a host of other British pictures, but at least its re-hash is delicately seasoned and smoothly served. The director has wisely concentrated on its psychological angle, and this, although unblushingly theatrical, artfully flavours it to feminine taste. Good screen fiction, it should easily pay for its keep.

Points of Appeal.—Intriguing, if artificial story, good characterisation, resourceful direction, strong feminine angle, impressive cast and arresting title.

BLONDIE IN THE DOUGH

Columbia. American (U). Directed by Abby Berlin. Featuring Penny Singleton, Arthur Lake and Hugh Herbert. 6,222 feet. Release not fixed.

CRAZY domestic comedy, the latest of the evergreen "Blondie" series. Its story background is slightly more modern than its jokes, but such is the zest and resourcefulness of its leading players that it has no difficulty in proving that the old gags are still the best. Clean, simple fun with an attractive label, it should amuse and entertain the general run of picturegoers. Reliable light booking.

Story.—Dagwood, irresponsible husband of Blondie Bumstead, buys his wife a new electric stove and himself an expensive set of golf clubs. Immediately afterwards he offends J. T. Thorpe, prospective client of his boss, constructional engineer George Radcliffe, and forfeits an increase in salary. Blondie then decides to augment their income by making and selling pastries, while Dagwood takes up radio as a sideline. By chance, Blondie becomes friendly with Llewellyn Simmons, eccentric proprietor of the Premier Biscuit Co., Thorpe's biggest advertising account, and through him, Radcliffe eventually secures a contract to build a big radio station and Dagwood has his rise restored.

Acting.—Penny Singleton and Arthur Lake run true to form as Blondie and Dagwood, and Hugh Herbert strengthens the supporting cast, which, of course, includes Daisy, the dog, as the eccentric Llewellyn.

Production.—The tale, extravagant as it is, has a really homely environment and this throws into bright and cunning relief the amiable and ingratiating imbecilities of Dagwood. True, the majority of the slapstick situations are somewhat hackneyed, but the old jokes are still retold well enough to score the laughs. A family affair made expressly for the family, its reception is almost certain to be cordial.

Points of Appeal.—Friendly and amusing story, good characterisation, strong family and feminine angles, popular cast and obvious series values.

SORTILEGES

Exclusive. French (A). Directed by Christian Jaque. Featuring Renee Faure, Madeleine Robinson and Roger Pigaut. 9,000 feet approx. Release not fixed.

THIS tensely holding drama has all the best attributes of French production. Certainly, it is a little verbose, but it has dramatic force, incisive characterisation and a real sense of suspense. The story deals with a lonely man in an isolated part of France who tempts the villagers by his assumed powers of witchcraft. He tries to separate two lovers to gain the girl for himself, but is himself killed very melodramatically. It will appeal strongly to all progressive kinemas.

Story.—The Bellringer, a guide to lost travellers amidst snow-capped mountain wastes of the Massif Central, practises the black arts and is feared by his neighbours. Under his sway is a halfwit, Fabret, whose pretty daughter, Catherine, he covets. Catherine is in love with Pierre, a woodcutter, who, tired of poverty, has contracted a marriage with Marthe, the daughter of a rich innkeeper. The Bellringer murders a lost traveller for his money and then involves Fabret in the crime. Meanwhile Pierre decides he really loves Catherine, but Marthe, having learned of Fabret's collusion in the murder, threatens to expose him if he does not marry her. Fearing for Catherine's happiness, Pierre agrees, but last-minute events see that the Bellringer duly meets his fate and the true lovers are united.

Acting.—Roger Pigaut is a fine figure of a man and gives strength to the rôle of Pierre. As Catherine, Renee Faure is suitably ingenuous, while Madeleine Robinson, who scored in "Douce," is excellent as the jealous, possessive Marthe. Two excellent characterisations come from Fernand Ledoux as Catherine's half-witted father, and Lucien Coedel as the frustrated, despised and ostracised Bellringer. He is meant to induce a certain amount of sympathy, and he does.

Production.—There is a certain amount of slowness about the development and also too much verbiage, but on the whole the drama both interests and holds. Its characters are unusual, but their surroundings are completely normal and the life of the village in which these dramatic events are taking place is shown with humanity and humour. Pictorially, the production is extremely good and technical qualities outstanding.

Points of Appeal.—Brilliant acting in an unusual story of a man who preys on his fellow-villagers' superstitions.

REISSUE

WHEN KNIGHTS WERE BOLD

Ambassador. British (U). Directed by Jack Raymond. Featuring Jack Buchanan, Fay Wray and Gary Marsh. 6,848 feet. Release not fixed.

HEARTY comedy burlesque, which has an ample provision of slapstick fooling, music and song, worked into the theme through the engaging versatility of Jack Buchanan. Superlative staging is an additional aid to the farce's riotous picturisation which tells the story of a wild young Army officer who inherits an English title and estate but finds himself hemmed in by upstage relatives, steeped in the hoary traditions of the past. An unlucky crack over the head transports the gay young heir into the Middle Ages, and here the film runs riot amid settings of ancestral castles, while the armour-clad cast engage themselves with unconventional history. Reviewed in KINE. February 27, 1936, it was classed as a very good general booking.

Points of Appeal.—Genuinely funny story, star popularity and first-rate support.

SHORT

20th Century-Fox

YOUR DOCTORS TO-DAY. American. March of Time, No. 11, 12th Year. (A). 1,608 feet. Release not fixed.—This month's issue deals with the invaluable contribution to the health of mankind by recent discoveries in the fields of medicine and surgery, and discusses the work that is being done both in the U.S.A. and Great Britain on the problem of longevity. It is a question of speculation on how the audience will react to scenes illustrating such modern miracles as a brain operation: the use of the revolutionary artificial kidney: an Rh transfusion performed on a baby; and the use of atomic isotopes in treating cancer of the thyroid. Strictly a medical affair, probably too much has been crammed into a brief 18-minutes' entertainment, giving the layman little chance of taking it all in. Fair.

Obituary

DEATH OF A. BAYLIS

A. Baylis, of the Regal, Chesterfield, who has been in bad health for some while, died on September 29. He was a founder member of the Society of Cinema Managers, a member of the national executive, and was one of the negotiating team on the Managers' Agreement.

His great personal charm and his expert knowledge of Trade affairs made him popular among his colleagues, who have expressed their condolences to Mrs. Baylis and her family.

"Jerry" Mayer

The death took place in Hollywood on September 29 of J. (Jerry) G. Mayer, M-G-M studio production executive and brother of Louis B. Mayer, M-G-M production vice-president. He was 57.

British Films in Germany

ABOUT 20 German film distributors have been licensed to function in the British zone of Germany now that the distribution of commercial films has been removed from the Control Commission as from October 3.

Eagle-Lion has set up an organisation in Hamburg for the distribution of British films in the British Zone and at an early date in the American Zone.

A number of British personnel formerly with the Films Section of the Control Commission has been engaged by Eagle-Lion for executive posts in Germany, including Frank Rainbow, previously an independent exhibitor in England, who has been appointed general manager. Dick Killinger, who was with Odeon, is in charge of sales.

Other executive appointments are: Geoffrey Martin, publicity; A. V. Woollett, finance and administration; J. Quinlivan, assistant distribution manager; Henry Durban, Berlin representative, and Edgar Flatau, technical and synchronisation. The rest of the staff will be experienced Germans approved by the British and American authorities.

The opening of the Hamburg office was attended by F. M. F. West, managing director of Eagle-Lion, and Ralph Bromhead, general manager, and a Trade show was held of "Great Expectations." Mr. Bromhead will open the Berlin and Düsseldorf branches on October 7 and 10 respectively. G. E. Pickett had been in Germany for some while completing the necessary arrangements for the company to start operations.

MORE FOR REISSUES ALLEGED

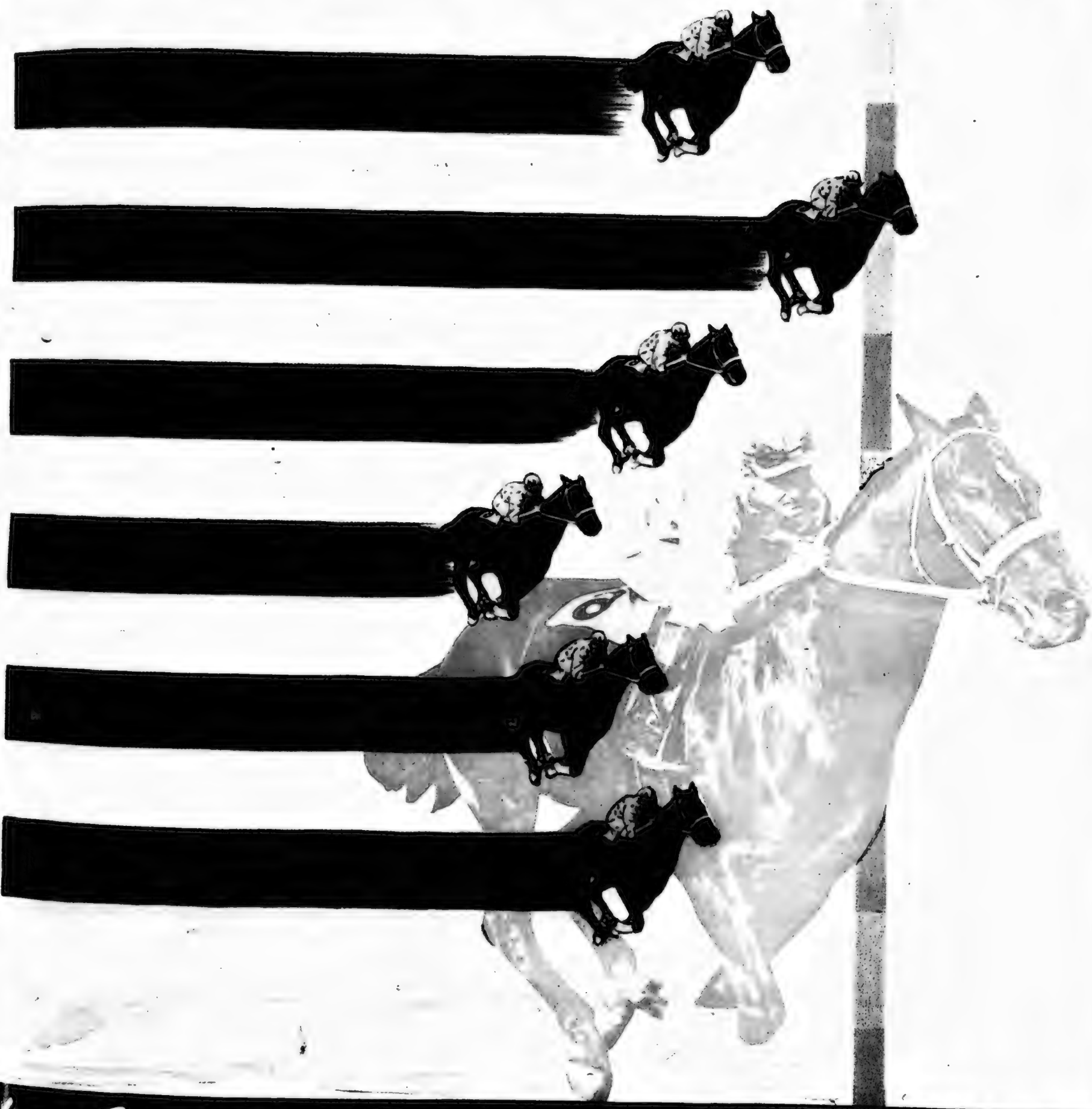
The C.E.A. General Council this week is expected to consider a number of complaints from independent exhibitors who allege that since the Dalton duty became operative, renting companies are asking higher than normal rates for reissues.

To Help Printers

A special midnight performance of "Fame is the Spur" will be given on October 17 at the Odeon, Oxford Road, Manchester, in aid of the Printers' Pension Corporation. Michael Redgrave, the star; the Boulting Brothers, producer and director, will attend with Valerie Hobson.

A proposal to convert the Embassy Cinema, Bolton, into a store is to be investigated by John Lewis, M.P.

A BOX-OFFICE CHAMPION



The Greatest Racing Scenes ever Filmed!

H—28-26

BRITISH LION PRESENTS

FRANK BORZAGE'S

WILL TOMORROW EVER COME

Starring

DON AMECHE • CATHERINE McLEOD

with

Roscoe KARNS • John RIDGELY • Kitty IRISH • Joe FRISCO

and JOE HERNANDEZ

Produced and Directed by FRANK BORZAGE • Associate Producer LEW BORZAGE

Written by Steve Fisher and Bradley King

A REPUBLIC PICTURE

LONDON
TRADE SHOW
OCTOBER 15TH
HAMMER THEATRE
2.30 P.M.
A Fast Moving Story of Love & Excitement!

BRITISH LION PRESENTS

ROY ROGERS

KING OF THE COWBOYS

TRIGGER

THE SMARTEST HORSE IN THE MOVIES

LONDON TRADE SHOW

OCT. 10TH

HAMMER THEATRE

11 A.M.

HELDORADO

FEATURING

GEORGE "GABBY" HAYES and DALE EVANS

WITH

BOB NOLAN and THE SONS OF THE PIONEERS

DIRECTED BY WILLIAM WITNEY

REPUBLIC PICTURES

A REPUBLIC PICTURE

HI—

3 POWER-PACKED FEATURES...

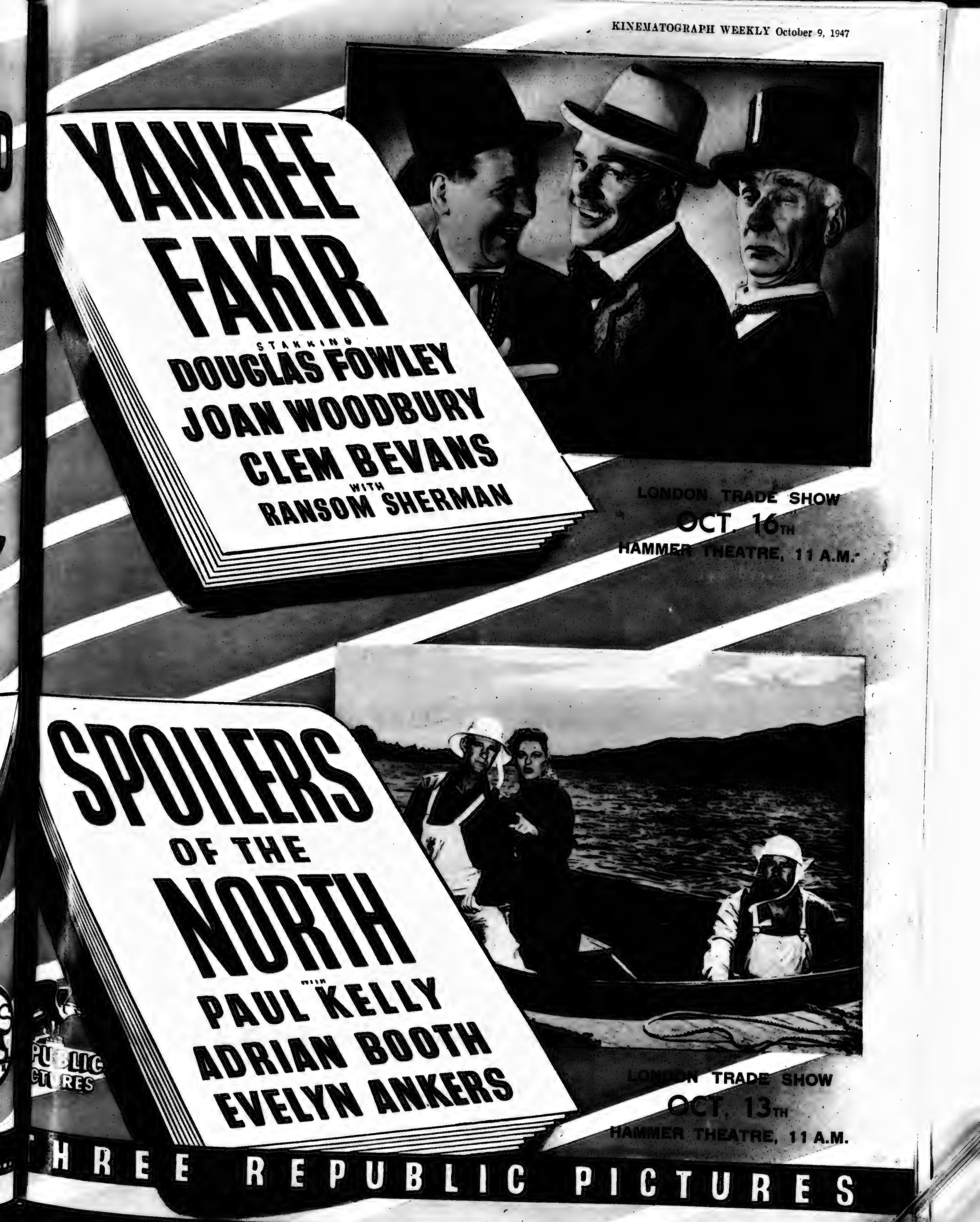
SUSPENSE... COMEDY... DRAMA!

RADE SHOW
. 14TH
HEATRE, 11 A.M.

THE TRESPASSER
FEATURING
DALE EVANS
AND
WARREN DOUGLAS
JANET MARTIN
DOUGLAS FOWLEY
ADELE MARA
GRANT WITHERS

BRITISH LION

TISH LION PRESENTS...


YANKEE FAKIR
STARRING
DOUGLAS FOWLEY
JOAN WOODBURY
CLEM BEVANS
WITH
RANSOM SHERMAN
LONDON TRADE SHOW
OCT. 16TH
HAMMER THEATRE, 11 A.M.
SPOILERS OF THE NORTH
WITH
PAUL KELLY
ADRIAN BOOTH
EVELYN ANKERS
LONDON TRADE SHOW
OCT. 13TH
HAMMER THEATRE, 11 A.M.
THREE REPUBLIC PICTURES

LONDON
TRADE SHOW

OCT. 17TH

HAMMER THEATRE
11 A.M.

BRITISH LION
Presents

TO ANTON

with
PEGGY STEWART
STERLING HOLLOWAY
WILLIAM HENRY and
CASS COUNTY BOYS

REPUBLIC PICTURES

S. Seeman Will Make a Thorough Overhaul of Scophony Affairs

NEW MANAGING DIRECTOR INTERVIEWED BY "KINE." CITY EDITOR V. J. BURTT

SAMUEL SEEMAN, when I interviewed him last week after his appointment as managing director of Scophony, the television group, told me: "I shall make a thorough overhaul of Scophony affairs and then get down to business." Mr. Seeman emphasised that there was no financial deal between Capital and Provincial News Theatres, of which he is also managing director, and Scophony.

Although he has made no plans Mr. Seeman has ideas.

"There is," he said, "a lot of competition in the manufacture of home television receivers. I shall hope to push on with the technical development of big screen and colour television."

S. SEEMAN

He told me that Scophony has already made satisfactory progress towards big screen presentation of televised subjects, but he was not sure how far colour difficulties had been overcome.

When I asked him whether the Scophony system will be adopted by the Capital and Provincial group, Mr. Seeman said: "Yes, certainly, if found satisfactory."

An Impressive Record.

Sam Seeman has been managing director of Capital and Provincial News Theatres since 1938, and has an impressive record. Under his control Capital and Provincial News Theatres has made remarkable progress. On the financial side the 5s. shares advanced from 9d., when he took over, to 18s. just before the onset of the present economic crisis.

The company runs specialised kinemas (News Theatres and the Classic Repertory Cinema), which are well established.

Acceptance of the managing directorship of Scophony suggests that the Capital and Provincial Group will drop the Baird experiments.

During the war Mr. Seeman served as a naval officer. For several years he was responsible for the fighter protection of shipping in the Mediterranean, and was mentioned in despatches. Later, at the Plans Division of the Admiralty, he crossed the Channel on D-Day with one of the first assault groups.

The change arises out of the recent Scophony board controversy with Dr. J. Sagall, who severely criticised the Board and suggested they were not pushing ahead as they might.

Scophony now announces that with the appointment of Mr. Seeman, Charles Collins gives up the managing directorship but retains his seat on the board.

Market Up and Downs

The showing made by the kinema share market during the past week was very mixed. Outstanding was a rise of 1s. to 13s. 6d. in Capital and Provincial News Theatres following the appointment of S. Seeman, their managing director, as managing director of Scophony. Scophony, on the other hand, were slightly easier, the view being taken that the change of managing directorship means that Scophony affairs may have to be reorganised.

Among the big groups, Odeon Theatres were harder at 34s., on the fairly optimistic statement by the chairman accompanying the full annual report, but A.B.P.C. ordinary fell 3d. to 19s., and Gaumont-British ordinary 9d. to 18s. 3d., with the "A" ordinary 6d. down at 8s. 6d.

Falls were also recorded by African Theatres at £6 13/16, G. Humphries at 43s. 9d., and Odeon Associated 4¼ per cent. pref. at 18s. 6d.

Most of the other preference issues, however, were firmer. A.B.P.C. 4½ per cent. pre-pref. rose 1s. to 21s. 9d., British and Dominion 5½ per cent. pref. 3d. to 20s., British Lion Studios 6 per cent. pref. 7½d. to 20s. 7½d., Gaumont-British 5½ per cent. first pref. 9d. to 22s., P.C.T. "A" pref. 1s. 3d. to 26s. 3d., and the 7½ per cent. "B" pref. 6d. to 25s. 6d.

Gaumont-British 3¾ per cent. debentures at £94 were £3 higher.

Gift for New C.T.B.F. Home

Lancashire Cinema Old Boys' Association has sent 50 guineas to the C.T.B.F. towards the cost of the new home at Morecambe. This is the first contribution received for the northern home.

New Private Companies

Offaly Cinema Co., Ltd.—Registered in Dublin September 24. Capital, £10,000 in £1 shares. Objects: To carry on the business of kinema proprietors and managers. The subscribers (each with one share) are: Seamus M. Mahon, Tullamore, Offaly, solicitor; and Michael Dunne, Emmett Street, Birr, Offaly, company director.

King's Lynn Tower Hall Co., Ltd.—Registered September 24. Capital, £2,000 in £1 shares. Objects: To carry on the business of kinema, theatre and music-hall proprietors, etc. The directors are: Fdk. E. Hares, Belstead Lodge, Gayton Road, King's Lynn; Horace Ives, Astwell House, Gaywood Road, King's Lynn; and Robert Herrington, 38, Park Avenue, King's Lynn.

A. G. and K. M. Spiers, Ltd.—Registered September 24. Capital, £10,000 in 10,000 shares of £1 each. Objects: To carry on the business of proprietors and managers of kinemas. The directors are: Albert G. Spiers, The White Hart, Atworth, Melksham, Wilts, haulage contractor; and Mrs. Kathleen M. Spiers, The White Hart, Atworth, Melksam, Wilts. Registered office: 11, Small Street, Bristol.

Dixey Film Productions, Ltd.—Registered September 27. Capital, £100 in £1 shares. The subscribers (each with one share) are: Arthur C. W. Dixey, 74, Church Street, Kensington, solicitor; and Godfrey W. B. Dixey, 7e, Abbey Road, N.W.8, company director. Secretary: G. Douglas Haynes. Registered office: 7 Great Castle Street, W.1.

Lawrence Tierney and Marian Carr are the stars of SAN QUENTIN, the prison drama, Trade shown by RKO-Radio today (Thursday)

DOVER AMENDS S.O. CHARITY LEVY

DOVER Town Council has amended the rate of Sunday charity contributions. The Granada and Odeon will each pay £6, and the King's Hall and Plaza £3 each for each Sunday opening.

A condition was made in the case of the Granada that the number of persons allowed to stand should be reduced.

SHARE MARKET

	Latest.	Change.
African Theatres Ord. ..	£6 13/16	— 1/3
Assoc. Brit. Corpn. 5/- Ord.	19/-	— -/3
,, 6% Pref.	24/3	+ -/6
,, 4½% Pre. Pf. ..	21/9	+ 1/-
A.P.P.H. Ord.	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	1/4½	— -/1½
Brit. & Dom. Films (12/-)	17/-	— -/6
,, 5½% Pref.	20/-	+ -/3
Brit. Lion 7½% Pref. (10/-)	13/-	—
,, Ord.	5/3	—
Brit. Lion Studios Ord. ..	5/-	—
,, 6% Pref.	20/7½	+ -/7½
,, 5% Notes	£88	— £1
,, 4% Debs.	£88	— £2
Capital Prov. News (5/-)	13/6	+ 1/-
Cine Television "B" Ord.	2/9	—
Dufay-Chromex Ord. (2/-)	3/7½	—
Gaumont British Ord. (10/-)	18/3	— -/9
,, "A" Ord. (5/-) ..	8/6	— -/6
,, 5½% 1st Pref. ..	22/-	+ -/9
,, 3½% Debs. ..	£94	+ £3
General Theatres Prefd. (6/8)	20/-	—
,, 3½% Debs. ..	£90	—
Granada Theatres 1st Pref.	18/-	—
Humphries, G., Co. (5/-)	43/9	— -/9
Kinemas Ord. (5/-) ..	10/-	—
Mde. Tussaud Def. (1/-)	4/3	+ -/3
,, Prefd. Ord. ..	23/-	— -/6
Moss Empires Ord. ..	35/-	+ 1/3
,, Cum. Pref.	22/-	+ -/6
,, 3½% Deb.	£91	+ £1
Odeon Ass. 4½% Pref. ..	18/6	— -/9
,, 3½% Deb.	£90	—
Odeon Props. 4½% Pref.	99/9	—
,, 3½% Debs. ..	£90	—
,, 4% Debs.	£92	—
Odeon Theatres Ord. (5/-)	34/-	+ -/3
,, 6% Pref.	24/9	—
P.C.T. 10% Cum. Pref.	27/6	—
,, 7½% "A" Pref. ..	26/3	+ 1/3
,, 7½% "B" Pref. ..	25/6	+ -/6
,, Construction 7% Pref.	24/-	+ -/3
Scophony (5/-)	5/9	— -/1½
Stoll Theatres Corpn. (16/-)	13/-	+ -/3
Twentieth Cent. Ord. (5/-)	2/6	—
,, 6% Pref. (10/-) ..	7/6	—
United Entertainments Ord. (5/-)	8/-	—

From Ireland

NO MITIGATION THIS TIME

Ulster Exhibitor's Fifth Conviction

AN Ulster exhibitor, Robert Cusack, of the Palace Picture Theatre, Newcastle, Co. Down, who said he stood with a clear conscience again appeared in court charged with a breach of the Entertainment Tax regulations, but whereas on four previous occasions the magistrate had recommended the mitigation of fines, this time he ordered the full amount to be paid.

W. A. F. Martin, Crown solicitor, said that two patrons were found in the defendant's kinema in the 1s. 9d. seats each with the half portion of a 7d. ticket. One of the men assured them that he had paid 3s. 6d. for two seats. These 7d. half portions bore stamp duty of ½d. whereas the duty on the 1s. 9d. was 8½d., so the revenue was defrauded of 7½d. on each seat. Defendant wrote to the Ministry of Finance suggesting that Lenaghan had been given wrong portions by the collector, Cyril Kelly, in dealing with two or three persons at the same time.

Mr. Martin said that there were four previous convictions, the last in 1945. In each the penalty of £50 was mitigated to £12 10s. The magistrate imposed a fine of £50 not be mitigated, with £3 19s. costs.

Assembly Hall as Kinema Opposed

The Labour Party at Naas, Eire, has protested against the Council's refusal to let the local assembly hall as a kinema. It stressed that, apart from the loss of revenue to the town, the potential kinema population had doubled since the war.

At the Council meeting, when the decision was made, a number of applications from exhibitors were examined, but it was argued that one kinema in the town was sufficient.

Although the chairman pointed out they would lose £200 by not letting the hall, the Council rejected the proposal by two votes.

Belfast Film Society's Sunday Move

Application of Belfast Film Society for permission to run Sunday shows, which would have taken place at the Mayfair, has been refused by the Watch Committee.

A city official stated that the Police Committee had the right to do this as 36 mm. was being used and therefore that came within the law, but if they showed 16-mm. films that would be entirely different.

Empire, Chorley, Under New Control

As from Monday the Empire, Chorley, Lancs, came under the control of Selwyn Hooley, who also runs the Pavilion and the Royal at Chorley.

Improvements planned include the renovation and decoration of the hall, improved seating, and a new screen.

BRITISH STUDIO NEWS

What Next at Riverside? • "Esher Water's" Moan • "Oliver Twist" Gives Way to "Passionate Friends"

Central Casting Bureau Makes Its Bow Next Month

BRITAIN'S first central crowd casting organisation will be opened next month. It is the producer-sponsored Film Casting Association, with offices in Poland Street, whose general manager, Jerry Dereham, is now putting final touches to the preliminary organisation.

Meanwhile, the long series of negotiations between the B.F.P.A. and the Film Artists' Association is nearing its end, and crowd people will—it is hoped, before the bureau becomes operative—have a standard agreement, giving them about a 50 per cent. rise in pay and considerably better working conditions.

There is no doubt that producers have made a determined effort to provide this essential cog in the studio machine with something better in the way of a livelihood than has existed to date.

I understand that when the bureau is running fully there will be club premises opened in Poland Street so that we shall no longer see those agency stair queues, and the union office scrummages for engagements. It will all be scientific.

Dereham's staff is now filing a full registration of all artists. For the first time an effort has been made to build up a central file for all studios to call on.

The scheme, I believe, is being knocked pretty heavily by a number of agents. But this, surely, is a case where a "closed shop" is justified and where a central bureau with full producer backing is more valuable than any agency list?

ORSON, WHERE ART THOU?

WHEN IS Orson Welles going to start those films for the Korda group? Last week Welles signed for a lead in Gregory Ratoff's "Cagliostro," and with Edward Small for a lead in one of Small's next subjects.

The Cineguild team—director David Lean, producer Ronald Neame (standing), lighting cameraman Guy Green and assistant director George Pollock (in shirt sleeves) wait for a favourable light before shooting exteriors on OLIVER TWIST, at Pinewood

Michael Balcon's SCOTT OF THE ANTARCTIC unit set off for Norwegian locations, with Charles Frend directing and Sidney Cole as associate producer. Harold Warrender is seen here with Jean Graham, continuity, Felicia Manheim, assistant continuity, and Lilian Laidlaw, accounts, on their departure from Kings Cross

"Industry Due to be Reorientated"—The Rawnsley Method of Production

WHEN GEORGE ELVIN recommends a book about the film business, one gives it more than a casual glance—and the A.C.T. general secretary has described "Working for the Films" (published this week by the Focal Press at 10s. 6d.) as "by far the most valuable and accurate book of its kind."

The book is good. A team of really experienced British film men have written about their work for the benefit of would-be aspirants to the Industry. As several of the writers put over so much common-sense about this over-specialised business, it would be a good thing for a number of studio people to read the book for themselves.

One of the most prophetic passages is contributed by David Rawnsley. You will remember that some months ago the KINE. reported that Rawnsley was busy on a vast new plan for production methods—called "independent frame." Recently, he quit the Rank Central Research Station to devote his whole attention to this project. News is still on the official secrets list. But the scheme, I hear, has certainly not been dropped.

* * *

RAWNSLEY MAKES a slashing attack on those film people who are not prepared to face changes. He argues: "Fifty years old and still the same methods of production are employed. Still the same sheds and many of the same pieces of equipment are in use, and many of the old die-hards who at one time were pioneers.

"But the time has come when the entire industry is due to be reorientated, as such a time has come in the history of most great industries—a time when production could not keep pace with demand, when cost of production became such that it was no longer commercially practicable, or when some development enforced a revision in outlook.

"This industry, I believe, has arrived at such a stage. The cost of making films under the present system is such that it must sell to a world market or fail to make money. It is the equivalent of the cost of a hand-made car when only mass production can supply the popular demands."

Rawnsley says that there is a demand for thousands of films while the making of tens is only practicable. He goes on: "Producers must make money or the industry will kill itself, as such. Films must be made more cheaply—not only half as cheaply, but at a fraction of their present cost.

"This change cannot came about through petty economies . . . film making must become as scientific as the making of light, iron, books, textiles or motor-cars."

He argues that television will eventually play a major part in the film business.

* * *

THOSE ARE important words, coming as they do from a man who is one of the key technical planners in the Rank organisation.

But they aren't the only important words in "Working for the Films." Other writers include David Lean, Eric Portman, Al Parker, Cavalcanti, Sidney Cole, and Freddy Young.

The technicians put over the argument "the film studio is not all glamour and is no way to easy money." Anyway, Elvin's statistics on salary scales at the end of the volume should at least convince the reader that studios these days at least pay good money to the right man.

* * *

NEVER MAKE a habit of eavesdropping: but I could not fail to hear the conversation between members of the "Esher Water" (Wessex) unit, now overstaying their location in Eastbourne, who were gathered in the Burlington last week.

The circle was pretty representative—a chief electrician, a transport man, a technical member of the party and a carpentry type. I have never heard so many moans during the course of sixty minutes in my life.

The group was complaining about tea-break arrangements on location; they criticised D. and P. studio management which "is now the easiest job in the business"; and went on to debate the new Control of Engagements Order.

The main line taken here was that studios will think twice before giving any man notice, because it will not be possible to take on new staff. But is this true?

Talks I have had with the Ministry of Labour officials indicate that studios, now a dollar-saving industry, are grouped as semi-urgent.

The point is this: I don't know who the "Esher Water" unit members are. I didn't trouble to find out. When they read this they should be duly ashamed, because their attitude is not the union attitude now that the film men are organising to justify their five-day forty-four-hour week.

* * *

I BELIEVE that Riverside will be freed by Hellman during the next three weeks. The Alliance group has not set its next production for Riverside.

Meanwhile, "No Orchids for Miss Blandish" was completed last week and "Things Happen at Night" reached the final cutting stage. Both subjects, made by Alliance in conjunction with Renown, has not yet been set for release.

The United Artists-Alliance film "Just William's Luck" at Southall has three weeks to run, and the other film for U.A., "Brass Monkey," will be in production at Twickenham for another five weeks.

"Daughter of Darkness," the 27-week schedule subject for Paramount, winds up at Bushey this week. There will be a few days' location to complete the film.

* * *

EVERYTHING at Pinewood indicates that Cineguild will reach its "Oliver Twist" target—the end of shooting by the first week in November. With the Charles Dickens piece off the floor, preparations will be intensified on

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BUSHEY	"Daughter of Darkness" (from Twickenham)	27	Alliance (Paramount)	——	——
CARLTON HILL	"Fatal Night"	4	Mario Zampi's Anglo Films (—)	"Queen Mary" (Crusader: —)	"Gunman Escape" (Oct. 11). (Condor: —)
DENHAM	"Hamlet"	23	Two Cities (G.F.D.)	"Uncle Silas" (Two Cities: G.F.D.)	"Escape" (Pelberg for 20th-Fox).
	"One Night With You"	8	Two Cities (G.F.D.)	"Vice-Versa" (Two Cities: G.F.D.) "So Evil My Love" (Hal Wallis: Paramount) "White Unicorn" (Corfield: G.F.D.)	"Precious Bane" (Two Cities: G.F.D.)
EALING	"Saraband for Dead Lovers"	6	Ealing (G.F.D.)	"It Always Rains on Sunday" (Ealing: G.F.D.)	"Scott of the Antarctic" (on location) (Ealing: G.F.D.) "Kind Heart and Coronet" script in preparation (Ealing: G.F.D.)
HIGHBURY	"To the Public Danger"	5	Rank second feature (G.F.D.)	"Colonel Bogey" (Rank second feature: G.F.D.)	"Penny and the Townall Case."
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—	——	——	"Bonnie Prince Charlie" is using stages as overflow from Shepperton.
ISLINGTON	"Miranda"	15	Gainsborough (G.F.D.)	"When Bough Breaks" (Gainsborough: G.F.D.)	——
MANCHESTER	"Holiday with Pay"	2	John E. Blakely Production	——	——
MARYLEBONE	"Dick Barton"	6	Marylebone-Hammer Productions (Exclusive)	"What the Stars Foretell" (Faroc Productions: Exclusive) "While I Live" (Dryhurst: 20th-Fox) "Idol of Paris" (Premier: Warner)	"My Hands Are Clay" (Oct. 10) (Dublin Films Renter not set.) "Spring in Park Lane" (Wilcox: British-Lion.)
M-G-M—BRITISH	——	—	——	——	——
BRITISH NATIONAL	"So Died a Rat"	4	British National (Pathe)	"Case of Three Weird Sisters" (Br. National Pathe) "Ghost of Berkeley Square" (Br. National Pathe) "My Brother Jonathan" (A.B.P.C.: Pathe)	——
NETTLEFOLD	"The First Gentleman"	13	Columbia (Columbia)	——	New Paul Temple (Second week Nov.) (Butcher: Butcher)
PINEWOOD	"Oliver Twist"	15	Cineguild (G.F.D.)	"Woman in the Hall" (Wessex: G.F.D.)	"Blue Lagoon" (Individual: G.F.D.)
	"Red Shoes"	12	Archer (G.F.D.)	"Blanche Fury" (Cineguild: G.F.D.)	"London Belongs to Me" (Individual: G.F.D.) "Passionate Friends" (Cineguild: G.F.D.)
	"Esther Waters" (on location)	10	Wessex (G.F.D.)	"End of the River" (Archers: G.F.D.)	"Snow Goose" (Cineguild: G.F.D.) "Gay Galliard" (Cineguild: G.F.D.)
RIVERSIDE	"This Was a Woman"	12	Hellman's Excelsior (20th-Fox)	——	——
SHEPHERD'S BUSH	"The Calendar"	6	Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.).	"Lord Byron" (Gainsborough: G.F.D.). "Melba" (Gainsborough: G.F.D.) "Trek" (Gainsborough: G.F.D.)
	"Easy Money"	4	Gainsborough (G.F.D.)	"Rescue" (Gainsborough: G.F.D.) "Snowbound" (Gainsborough: G.F.D.).	
SHEPPERTON	"Bonnie Prince Charlie"	9	London Films (British-Lion)	"Ideal Husband" (London Films: British-Lion).	"Lost Illusions" (C. Reed, London Films, British-Lion). Now on preliminary location.
	"Anna Karenina"	21	London Films (British-Lion)	——	——
SOUTHALL	"Just William's Luck"	5	Alliance (United Artists)	"No Orchids for Miss Blandish" (Alliance:—)	——
TWICKENHAM	"Daughter of Darkness" (on location)	27	Alliance (Paramount)	"Things Happen at Night" (Alliance: Not set).	——
	"The Brass Monkey"	6	Alliance (United Artists)	——	——
VIKING	"Flamingo"	4	Inspiration (Grand National)	——	——
WELWYN	"Bond Street"	12	World Screenplays (Pathe)	"Brighton Rock" (Charter: A.B.P.C.).	——
WINDSOR	"First Rhapsody"	7	International (Columbia)	——	"Starlight Stone" (Industrial Productions). On location.

"Passionate Friends," the team's next production.

For this adaptation of the H. G. Wells story, Stanley Haynes has been signed as producer, with Eric Ambler co-producing.

Meanwhile, the Cineguild team of producer Ronald Neame, director David Lean, assistant director George Pollock, and lighting cameraman Guy Green is tackling a series of atmosphere scenes at Pinewood.

* * *

GUY GREEN told me that ceilinged sets are being used on a large scale to capture the "feeling" of life in the Dickens days. The technique produces better effects than perspective shots, he said, but it brings with it a bundle of headaches in lighting and camera angles.

I can quite believe this last remark—one of the sets building at Pinewood last week, a tavern, was ceilinged so low that standing upright in the public bar was a difficult matter before opening time.

Across the way, David Lean was tackling one of the "relief" sequences in the film. In a bright and cheerful room, contrasting pointedly with the dark, sinister surroundings of his earlier adventures, Oliver Twist was discovering kindness and care for the first time in his life—he awakens to find himself in the luxury of the Brownlow home.

This is one of the scenes in which Henry Stephenson, as Mr. Brownlow, is featured. Shots with this veteran actor have to be finished within the next fortnight as he is due to return to the States towards the end of this month.

Had a chat with George Pollock before leaving the set. He reflects the general feeling of everyone engaged on this production—one of "Great Expectations."

* * *

INTERESTED to learn that Peter Hunt, research director of Pinewood's art department library, is writing a book of life in the 1830s. Part of it will tie-up with his considerable research work for "Oliver Twist."

His latest expedition into the past has produced a sheaf of notes on barrow boys in the Dickens period.

* * *

THERE HAVE been so many films lately with a psychic basis and interest in the occult is growing so steadily that the latest move is to form a Spiritualist Film Society.

A meeting was held recently in central London at which Mark Elliott, of the Shepperton studios, outlined proposals for the production of films on the history and phenomena of spiritualism, and after discussion a small committee was appointed to work out a programme.

All members of the Trade who are interested in this subject are invited to get into touch with Elliott, c/o *Psychic News*, 144, High Holborn, W.C.1, who will welcome assistance from workers in all sections of the Industry. I'll be with them—in spirit.

* * *

QUICK PANIC at Ealing last week. Actress Nora Swinburne fell ill, Mercia Swinburne stepped into Nora's part in "Saraband for Dead Lovers."

RECOVERY reported from Riverside, where Sonia Dresdel returned to the unit last week following her attack of poisoning. Director Tim Whelan is now tackling B.P. shots on this picture for Marcel Hellman, "This Was a Woman."

* * *

HAROLD WARRENDER joins the "Scott of the Antarctic" (Ealing) cast, now on Norwegian location.

* * *

SO FLOPPY the Peke was supported by a small canine crowd on the "One Night With You" set at Denham last week! Who cares?

* * *

CONGRATULATIONS to the Denham scenic department on last week's social at South Harrow. The £160 profit, I hear, goes to dependants of a long-standing scenic man who died recently. A good gesture.

* * *

SHOOTING WAS completed last week on A.B.P.C.'s "My Brother Jonathan," which Harold French has been directing. Charles Hasse takes over for the final cutting.

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PEOPLE

Miller is Davis, Croydon, General Manager—From Bristol to Manchester—E. Love's 34-Year Record

HERBERT MILLER, formerly public relations officer, and since the resignation in July of John Collins, manager, has been appointed general manager of the Davis Theatre, Croydon.

Mr. Miller has had a long association with the Davis family. From 1922 until 1927 he was publicity manager at the Marble Arch Pavilion and thereafter was employed in the publicity department of the Gaumont-British and, later, the Odeon circuits. He renewed his association as P.R.O. at Croydon in August, 1946, in connection with the new policy of interspersing stage and film programmes.

Alfred Davis, the chairman, in announcing the appointment, says that Mr. Miller's work has been invaluable in helping to publicise these presentations and generally assisting in developing the new "theatre" organisation which they have entailed.

Miller served through both world wars and was demobilised last year with the rank of major.

GEOFFREY SUTCLIFFE, manager of the Premier, Bristol, has left for his appointment as manager of the News Theatre, Manchester.

Mr. Sutcliffe was at the Manchester house when he first joined Jacey Kinemas before the war. After his war service he rejoined the company and later came to Bristol as assistant manager of Bristol's News Theatre, and was appointed manager of the Premier when Jacey Kinemas purchased the house early this year.

Before leaving the Premier he was presented by the staff with a cigarette table box in Perspex.

He is succeeded as manager of the house by C. BELSTEN, previously assistant manager.

ERNEST LOVE, recently appointed manager of the Bermondsey Rialto in succession to R. HAWKINS, has spent 34 years in the business, starting in 1913 as a page-boy for Jack Alexander at the Greenwich Trafalgar (now Odeon) and graduating via the operating room and engineer's office to management. He has, at various times, managed independent halls in Woolwich, Leytonstone, Deptford, Palmers Green and elsewhere, spent some time with the Shipman and King circuit, and for two years controlled the Plaza, Truro. His wife was, during the war, in charge of the Redhill Pavilion and his son is now a projectionist with A.B.C.

R. H. TURTON has succeeded John Roberts as manager of the Walthamstow Granada. After serving on the staff of Drury Lane and Tussaud's he joined the Granada circuit at Willesden and received his first controlling appointment with the company at Enfield Rialto in May, 1937.

From there he went a few months later to Greenford and thence, in 1938, to open the Slough Granada, where he instituted a replica of that Hollywood feature, the "pavement of fame," an area of concrete retaining footprints of distinguished visitors. In 1940 he moved to Rugby and soon afterwards joined the R.A.F.

Following on the acquisition of the Tivoli, Blackpool, by Fylde Cinemas, which company is associated with the J. F. Emery Kinema Circuit, several managerial changes have been made. A. A. ALLEN has transferred from the Dominion, Bispham, to the Tivoli. Mr. Allen is chairman of Fylde Cinemas' Social Association. C. PENNINGTON has gone from the New Ritz, Blackpool, to the Dominion. After two years as relief manager on the circuit, C. E. MISON is now permanent manager of the New Ritz. All these moves are promotions.

MISS A. HOGG, who has retired from the position of assistant manageress of the New Palace, Bristol, has held that position for the last 28 years. She came to the theatre in the early 1920s when G. H. Blackburn took over the management of the old Palace. When the house was rebuilt in 1928 she became manageress of the restaurant, and some time later resumed her position as assistant manageress.

Before leaving, Miss Hogg was presented by the staff with a dressing-table set and a silver soap dish. The presentation was made by Mr. Pyle, foreman at the house for twenty years.

A. FORKSHAW, who has been with the H.D.M. circuit of Manchester for the last 32 years, is shortly to leave the Palace, Droylsden, Manchester, where he has been manager for nine years. Mr. Forkshaw started his career in the Trade as a kinema caretaker and within a year had become a manager.

THOMAS CLARK, assistant manager at the Odeon, Morecambe, was married on Thursday, September 25, to Miss Marjory Senior, of Morecambe.

JOHN BARNES, manager, of Roscoe Road, Irlam, Conservative candidate in the by-election in Irlam Central Ward on Monday, September 29, was defeated by 53 votes by his Labour opponent. Mr. Barnes polled 515 votes, his opponent 568.

For the past eight years manageress of the Odeon Restaurant, Chesterfield, MRS. D. M. WEIR has now resigned.

F. J. STUDD, who for some time has been manager of the Clifton circuit's Savoy, Kettering, will shortly take over the management of the company's kinema at Wellington, Shropshire.

Former Liverpool area representative for G.B.-Kalee, G. FINLAY has returned to kinema management. He has been appointed to the Empress, Preston, controlled by Preston Entertainments. Mr. Finlay had previous managerial experience at Manchester, Bristol, Bolton, Stockport and Nottingham, and during the war served in the R.A.F. for five and a half years.

PETER ASHCROFT, who at one time had an extensive interest in kinemas and billiards halls in Salford, died in a Southport nursing home on September 30. He was a director of Swinton Entertainments, which, until it ceased to exist during the war, was identified with the J. F. Emery Kinema Circuit.

Subsequently he became a director of the Dominion, Salford. Mr. Ashcroft was for 21 years a member of the Salford City Council and was mayor of the city in 1936-37. He resigned from the council in 1943

Sir Sidney Clift, who is visiting the United States, looks in at the Warner Studios, and here he is with Dennis Morgan, starring in TO THE VICTOR

Robert Morley in a scene from the British National comedy THE GHOSTS OF BERKELEY SQUARE, forthcoming Pathe Trade show. Based on the novel by Caryl Brahms and A. J. Simons, it was produced by Louis H. Jackson and directed by Vernon Sewell

Sheffield Agency Offers Acts

The vaudeville requirements of exhibitors who contemplate putting on kine-variety are among the first considerations of R. Lewis, theatrical, cabaret and variety agent, of 76, Carver Street, Sheffield.

Mr. Lewis states he can supply first-class acts and leading attractions at short notice. He will also be glad to contact snappy acts suitable for the kinema, and other first-class acts for cabaret and any form of attractions and models adaptable as Christmas attractions for the leading stores.

Tuck Postcards of Pathe and "People" Feature

By arrangement with the *People* and Pathé, Raphael Tuck has produced 12 different postcards of "Dave and Dusty," the popular Pathé Pictorial stars who are featured every week in the *People*. The postcards are being sold by stationers, stores and newsagents throughout the country.

G.F.D. to Show Junior Club Shorts

A further group of junior club shorts, including episodes 4 and 5 of the children's serial, "Dusty Bates" and issues No. 27 and 28 in the Junior Club Magazine series, will be Trade shown by G.F.D. in their Private Theatre on Friday, October 10, at 10.30 a.m.

G.F.D. will also show at this screening a new coloured cartoon by Anson Dyer, entitled "Who Robbed the Robins?"

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP
MUSIC • PEOPLE • TRADE SHOWS

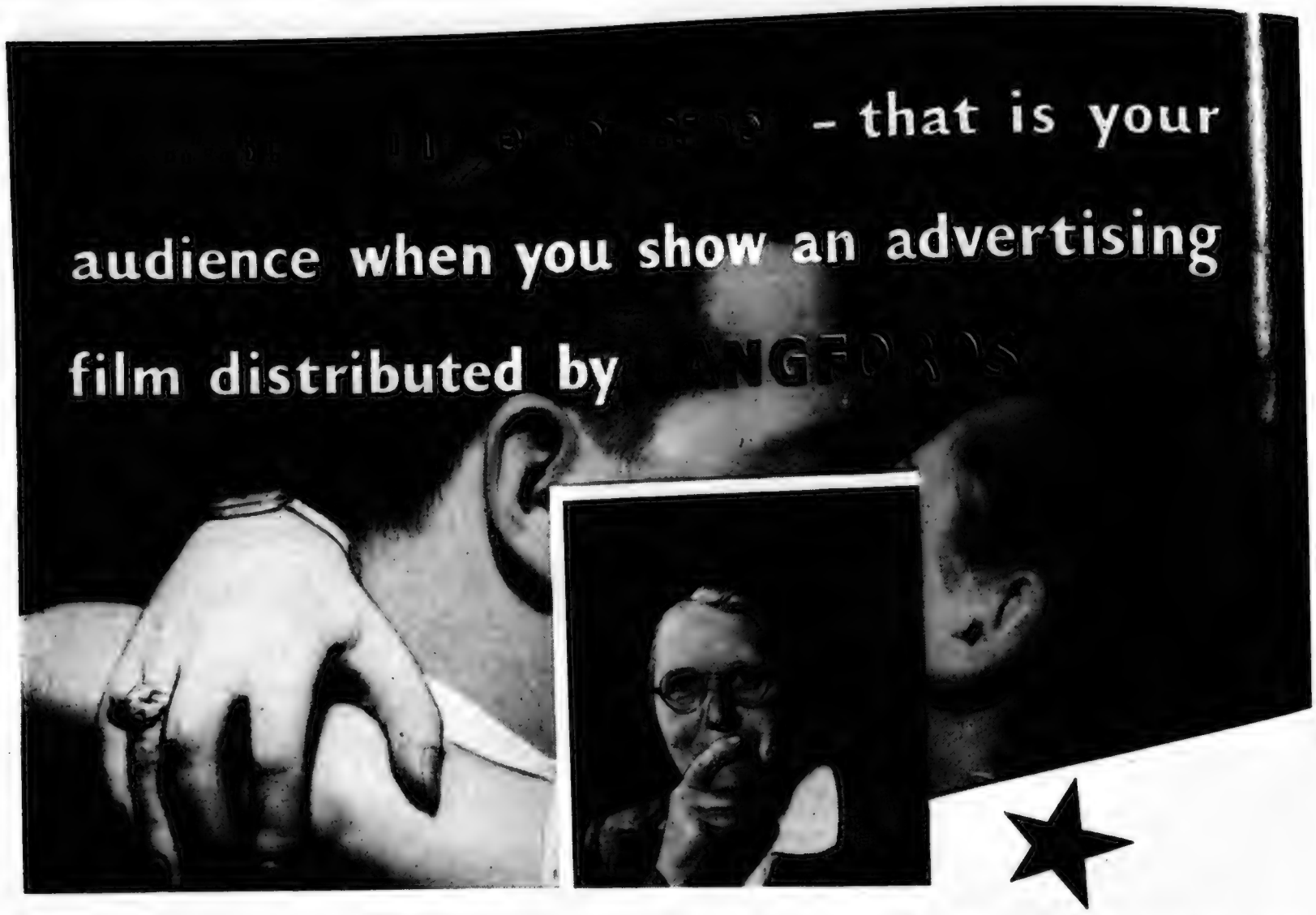
A raging blazing infe… …en—but should real fire break out in the cinema it … …reat responsibility resting on Cinem… Owners to prote… …from this ever-present danger cannot be too str… …phasised. Only by having the *most* d…pendable fire-fight… …*maintained* can *complete* safety be assured. The Pyrene Hire Maintenanc… plan is the one and only answer to solve all fire problems. It provides free advice on all fire risks throughout cinema buildings and covers the supply of the right Fire Extinguishers, Maintenance, spare parts, repainting, replacing, and twice yearly certificated inspection, all for an inclusive annual fee.

Write for particulars of Pyrene Fire Appliances and the Pyrene Hire Maintenance plan to-day to Sales and Service Depts.,

The Pyrene Company, Ltd., 9, Grosvenor Gardens, London, S.W.1. *Telephone:* VICtoria 3401.

HEAD OFFICE AND WORKS: Great West Road, Brentford, Middlesex. *Telephone:* EALing 3444.

Pyrene TRADE MARK FIRE APPLIANCES



Screen critics are agreed on the outstanding merits of these films. Read below what they have recently written in Advertiser's Weekly.

Advertising films distributed by Langfords win fresh laurels every time they are shown. "Excellent photography"—"high technical quality"—"definite news value" say the critics whose job it is to judge advertising-film-quality when they are speaking of films from Langfords.

"*Thoroughbred*," for instance, a film on *Ovaltine*. This is a camera tour of Wander Farm, with interesting glimpses of the champion percherons (whose pedigrees go back a thousand years), the prize herd of Jersey cows who have taken over 1,000 prizes in seven years, the bulls and the poultry that are housed and kept there. From this a natural sequence reveals how the milk of the resultant farm produce—barley, eggs and milk—[illegible] "thoroughbred" product—Ovaltine.

Or "*Looking the Part*" (*Drene Shampoo*)
Here is another of the advertising films featuring stars who in various scenes of topical interest, emphasise the qualities of the Drene Shampoo. Of this picture Advertiser's Weekly says, "Taken at the lovely Buckinghamshire home of Phyllis Calvert, the film immediately succeeds in establishing a charming and informal link between the actress and the audience. From this point the continuity moves smoothly to the scenes of the star at work, followed by excerpts from her Technicolour film, 'Men of Two Worlds.' A pleasing effort . . ."

Or again "*The Happy Way*" (*Phillips' Dental Magnesia*)
"Entirely natural, it is full of delightful camera work which records to perfection childish exuberance and vitality. This film has real merit and, to my mind, is a perfect example of all that a good advertising film should be. It has interest and a story that leads to a moral. I have no doubt that parents will remember this little short long after they have left the cinema.

In every detail these films are of the very highest quality, technically brilliant, written dramatically, entertainingly by script-writers of the finest calibre. They are produced in perfectly equipped studios. Distributed by Langfords, they are sure successes with every cinema audience.

Remember—

1. *Langfords have been buying screen space since* 1912.
2. *Langfords pay the maximum rentals for the shortest playing times*
3. *Langfords are interested in screen rights for both slides and films*
4. *Langfords are the biggest buyers of screen space in this country.*

LANGFORD AND COMPANY LTD

Head Offices: 124-128 FINCHLEY ROAD, N.W.3. *Telephone:* HAMPSTEAD 4424 (*10 lines*)

MANAGEMENT

by THE MANAGER

The Trouble-making Patron is a Difficult and Delicate Problem

THERE is a very delicate problem with which many managers have to contend. I refer to complaints from female patrons about resident managers. These complaints, more often than not, are about rudeness rather than indecency, and founded on fact, as they usually are, they are extremely difficult to refute.

This is an impartial explanation of one of a manager's lesser, though most unpleasant problems, and it is invariably initiated by a middle-aged spinster with a mild mental kink.

The manager, in full dress, on parade in the vestibule, is fair game for every lonely patron who wants to while away a few minutes' waiting time. They usually ask the most boring and inane questions, often calling for exhaustive research at inopportune times. Often they are extremely difficult to handle. The manager tries patiently to please, but there comes a time when his patience gives out and he terminates the discussion, abruptly, perhaps. That can be, and often is, dynamite for the manager. In goes a complaint about rudeness. The subsequent investigations are difficult and delicate, conducted sometimes by an unsympathetic executive, who is inclined to the view that "there's never smoke without fire."

Let me quote one example. A middle-aged spinster complained about my toilets with unfailing regularity. I usually managed to placate her, and occasionally accompanied her on a tour of inspection, with an usherette as chaperon. She never failed to agree that everything was beautiful. A time came when I was just too busy to see her, so in went a written complaint to my employer.

There are hundreds of similar cases, and, on behalf of managers, I sincerely hope that they are examined with the full knowledge of the peculiarities of these particular patrons.

Better Staff Discipline

I HAVE found a silver lining in the Government's new direction of labour Order. From now on our staffs must stay "put," or take the chance of being directed into some uncongenial employment.

No longer will the petulent usherette who has been given the wrong day off be able to ask for her cards and walk over to the opposition for a job. I am already getting tougher, and, touch wood, it is coming off. I see ahead a new era of better discipline, even though staffs may be depleted.

Noise in Kinemas

PETER JARMAN, a reader from Devon, has sent me a cutting from a local paper. I find it so interesting that I reproduce it in it's entirety: "A correspondent writes: 'I sat for over two hours at the . . . . last week in the company of a prize collection of film-wreckers. In front, two 'teenagers chattered like magpies through the news, the supporting feature and the first 10 minutes of "Spellbound." Thereafter, they confined their outbursts to five-minute intervals. Not content with chattering, giggling and occasionally screaming, they weaved bobbed and ducked in their seats like a couple of featherweight boxers. Also in front, but more to my left, was a lady with a picture-hat. The enormous brim almost obscured the screen when she tilted her head. To complete the chaos, a couple on my left unwrapped sweets in the most crinkly paper ever invented, consumed them with gusto, and maintained a running commentary on the film.'

"The writer adds that after this experience he has decided not to visit kinemas in future. Who can blame him? Kinema managers are powerless. They can make polite requests, but they cannot dictate the manners of their patrons. It is up to the customers to do a little heart-searching and satisfy themselves that they are not ruining other people's enjoyment by their thoughtless habits."

Most Unfair

MY first reaction on reading this cutting had nothing to do with the subject. I was indignant to find that the newspaper concerned mentioned the kinema by name, a most unfair procedure, especially remembering that the kinema is probably a substantial advertiser in that paper.

It has long been a sore point with me that newspapers rarely mention the name of a kinema if the mention is likely to do the house some good. We have all experienced many times the disappointment of organising a first-class stunt, getting a substantial cover from the Press, and then finding the subsequent reports mention everything except the kinema's name.

On the other hand, if there is a news item that is likely to get a theatre into ill-repute, or prejudice its business, then out comes the name, as often as not, in the heading.

Having got that off my chest, I shall revert to that vexed topic—the noisy patron. The complainant says nothing about having passed his complaint to the manager, a very prevalent custom. So often patrons wait till they are leaving the theatre before airing a legitimate grievance. Managers are there to put things right if possible. Unless they are told of these complaints, rectification is much more difficult.

I find that noisy patrons are usually amenable to reason, and a word to them does the trick—but, as all managers know, what constitutes a noise to the few in the immediate vicinity of a rustling patron may not be heard by an employee.

Television from Kinemas

I UNDERSTAND that a stage show is to be televised from a North London kinema early in November. The show is being produced especially for this experiment, which is, I believe, the first of its kind in the history of our Industry.

And so the possibility of a marriage between television and kinema comes closer. It indicates smashing business for the kinema concerned and should show a good profit to the proprietors. That is, assuming that the B.B.C. is bearing all the cost of the show. If successful, the B.B.C. will no doubt aspire to more, all of which should directly benefit the exhibitors co-operating.

I do question, without at this stage expressing an opinion, the effect on our business generally if this becomes a habit. Frequent television sessions from large kinemas will either enhance the popularity of the kinema business generally, and particularly the kinemas concerned, or it may mean feeding a lusty potential rival that might possibly some time in the future make inroads into the takings of all kinemas.

Extended West End Runs

ASTRONOMICAL figures are claimed for "The Best Years of Our Lives," still playing the West End after many months. These extended West End runs usually affect business in a lop-sided sort of way. They ensure provincial and country success for the films concerned, but tend to prejudice release business in suburban London, and also in towns within easy access of the Metropolis. The odd visitor from York or Torquay carries back glowing reports of the film he sees, and is far more valuable publicity for the exhibitor in his home town than either Press or poster advertising.

On the other hand, the visitor from Dalston or Stanmore, or even Brighton or Chelmsford, inspires so many of his friends to see a good show on their weekly visit to the West End that local box-offices suffer. If A.B.C. would divulge the takings of "Gone With The Wind" in suburban London I think my point would be proved up to the hilt.

Outpost of Empire

A CORRESPONDENT from India confirms my view that British exploitation is better than American, at any rate in the small-scale jobs. Picking me up on my recent paragraph headed "Are Showmen Slipping?" he asks why we don't get ideas from the Dominions and colonies. We would like them very much. My colleague, "The Showman," and I invite suggestions from these far-off spots, not only about exploitation but about theatre operating generally.

Kinema Sales

THE summer recession of takings, plus impending film shortage, has made most exhibitors explore other possible channels of revenue, the most obvious being sales, and I am all for it—within reason.

Exhibitors here who can plan to include, or increase, these lucrative side-lines, must give careful consideration to the problems. A manager must have sufficient working time left to ensure the efficient running of his theatre, and consistent supervision over his pay-box. We have the further difficulty of staff shortage, and it's not necessarily a good thing to take an usherette off seating to put her on sales.

If you run your seating staff short too often you will find that patrons who have to seek their own seats soon discover that the best seat on one level can be obtained for the lowest price ruling. Even if they spend the money so saved on sweets or ices, it is a dead 'oss to you.

SHOWMANSHIP

John Bee, Worcester, Wins Company of Showmen's September Award

THE Company of Showmen's September Award has been won by John Bee, Gaumont, Worcester. The task of selecting the winner for this particular month has been rather a difficult one for several reasons. The standard of effort while still on the above-the-average level lacks the originality and enterprise of past months, due no doubt to the holiday period, the seasonal scaling-down of budgets, and so on.

A number of new names are also appearing in these columns, and while the campaigns of the newcomers are worthy of note, they cannot be considered in the monthly awards until the managers concerned have qualified for membership of the select company. There are, too, a number of others who have qualified but have not yet claimed their certificates.

At this juncture I would like to point out that "Other Credit" mentions may be counted among the six mentions it is necessary for a manager to achieve before he can claim a certificate.

Bee has carried out some very effective exploitation in the past at Worcester and the monthly prize was awarded for a workmanlike campaign for "It's a Wonderful Life." Although not highly original in conception, it ensured that a very fine film received the widest possible publicity. He followed a national line, in tieing in with the local Territorial recruiting campaign and arranged for the band of the Worcester Regiment to appear on the stage, nightly, during the week before playdate.

During the week the film was being shown he also staged a "Show Queen" contest in conjunction with the City Council's Horticultural Show. Another stage attraction was the appearance of one of the oldest inhabitants, a centenarian, who related experiences from his own "wonderful" life.

Bee and W. F. Foster, Picture House, Dalston, were winners of the recent exploitation competition sponsored by G.F.D. in association with G.-B. for "A Cage of Nightingales," the prize for which was a week's holiday, with their wives, in Paris as guests of Gaumont-French.

John Bee, the September prize-winner, and W. F. Foster, Picture House, Dalston, were the winners in the CAGE OF NIGHTINGALES exploitation contest organised by G.F.D. and G.-B. They are seen with their wives and P. M. G. Smith (centre) before leaving for a week's visit to Paris as guests of Gaumont-French

M-G-M have issued a novel advance exploitation aid for "The Yearling." It is a three-leaf stiff card-folder, with a detachable stencil of the message: "This is the Year of 'The Yearling.'"

It can be used for stencilling the message on mirrors, entrance doors, tiles, posters in the theatre and anywhere else where a slogan, such as this, can effectively catch the eye of the potential patron.

RKO-RADIO'S tie-up with the magazine *Cavalcade* for "The Long Night" will be further boosted, I understand, by all G.-B. kinemas.

The *Cavalcade* readers' letters contest, in which prizes of 150 guineas are offered, will be publicised additionally by special posters displayed by all houses on the circuit. Considerable publicity has already been accorded the film in the columns of the paper, and this new scheme is expected to arouse further public interest in the picture.

The company has also arranged two national tie-ups with two large circulation juvenile papers for "Sinbad the Sailor."

Mickey Mouse Weekly, with a circulation of well over half a million, is running "Sinbad" as a serial story, illustrated by stills from the film. *Knockout Comic* is also featuring "Sinbad" in a double-page centre spread of pictures and "balloon" captions. The strip-cartoon technique is used, and full credits are given to the film and its stars.

Arrangements are also in hand to bring the story out in book form, to augment the large-scale Press and poster campaign.

Travel Tie-up

Window tie-ups are not often out of the ordinary. This one—linked up with Thos. Cook's, the travel agency—struck a different note. E. F. Johnson Majestic, and Claude Willmott, Scala, Leeds, arranged it for THE BROTHERS (G.F.D.)

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

E. F. Johnson, Majestic, Leeds.

C. H. Dracott, Odeon, Stockton-on-Tees.

S. J. Key, Playhouse, Greenford.

H. Saunders, Odeon, Prestwich, Manchester.

Birthday Celebrations

THE fourteenth birthday of the Stepney Troxy was celebrated by a special stage presentation. Resident organist Betty Mitchell compiled an interlude based on some of the famous personalities connected with the theatre from the beginning, and played this *potpourri* throughout the week with Brenograph and lighting effects.

On the Thursday (the actual anniversary) this was followed by the introduction by general manager Johnny Wakeman, of Bobby Pagan, who was the theatre's organist at the opening and one of the personalities mentioned in the organ show. After speaking to the packed house, he joined Betty, and with her played a selection of popular favourites.

Also included in the show was a young man who had been a page-boy at the opening, Jake Herbert, one of Betty's discoveries, possessor of a powerful bass-baritone singing voice, who sang three numbers.

Probably the highlight of the show, however, occurred while Bobby Pagan was greeting the audience from the stage. From the back of the auditorium came a shout of "Hullo, Bobby!" and up the gangway marched the landlord of the adjoining hostelry, a personality famous in Stepney, because throughout the blitz he kept his premises open and sheltered people. He bore glasses of refreshment on a tray, and when he had mounted the stage Wakeman invited those present to toast the audience.

"Remembered" Guests

BERNARD PURCELL, of the Tredegar Hall, Newport, Mon., had a novel publicity idea for the showing of the film "So Well Remembered." He invited thirty elderly patients from the local infirmary to see the show, and afterwards got a local newspaperman to interview the old folks on outstanding events in their lives. They were able to provide some good copy and good publicity.

Ground Work

A NOTICEABLE feature of F. W. Salter's publicity for films at the Palmer's Green Palmadium is his ingenuity in avoiding the obvious. For instance, his campaign for "Down to Earth" included a tie-up with the local seedsman on the theme: "It's up to everybody to get 'Down to Earth' and prepare for the future." This was both a patriotic and topical line, and when one remembers the number of amateur gardeners and allotment workers there are in the community (who are rarely the target for film publicity), it was an astute piece of work.

Amusing Interlude for Life

A RECORDED announcement inviting patrons to write in their own particular problems, which were later read out to the audience by K. R. Lloyd, Rivoli, Aigburth, formed an amusing interlude in the campaign for "Its a Wonderful Life."

During the week prior to playdate a lifelike dummy was secured to the front of a private car and a milk van which toured the district bearing "Safety First" slogans and playdate information.

A window display at the local branch of the Savings Committee and a further publicity during a military parade were effected.

Ring in the New

IN a recent batch of exploitation from Charles Smith, Odeon, Whalley Range, this regular contributor says, "It is most important, in my opinion, to ring the changes in design of any weekly displays of this nature as set designs become stale and useless."

This principle has often been stressed in these columns, and it is interesting to note how Smith has used imagination in three concurrent programmes

For "Take My Life," a simple but effective quad display card was utilised in the pay-box show window with a special announcement written across the top in bold lettering. The card, which contained particulars of the film, was shaded from dark around the edges to white in the centre square which created an optical illusion of depth. The foyer fireplace setting contained stills, cut-outs and posters issued by the Safety First Committee.

A novelty display for "The Shocking Miss Pilgrim" was again contained in the box-office window. A paper poster representing a section of a double door invited patrons to look through the keyholes and behold the photographic charms of Betty Grable.

Main attraction of the foyer display was an ancient typewriter, together with photographs of the principal stars. A card containing details of the screen career of the principal stars of "Dear Murderer" was exhibited with stills and cut-outs.

Film Star's Double

FRED BULL, Odeon, Lancing, made a local search for a Jean Simmons double in his exploitation for "Black Narcissus."

A special double-crown poster with illustration of the star was exhibited in the foyer and Bull made announcements about the search from the theatre stage and in a classified advertisement in the local Press.

Oddly enough, Bull found the most suitable double on his own doorstep, so to speak. Peggy Baldwin, his secretary, was finally selected for the rôle. Dressed as the native girl in the film, she toured the beaches and the Worthing and Lancing miniature railway which gave free rides to members of the O.N.C.C. She was also introduced to Odeon audiences from the stage on three evenings.

The "Kine." Plays its Part

"NEVER will the KINE. be so well remembered as it is by the staff of the Odeon, West Hartlepool," writes manager Harry Pease. Enlarged reproductions of book covers with the KINE. containing the advertisements of "So Well Remembered" were carried by Pease and the members of the staff on bus journeys. Two of the staff used these dummy books when they spent their evening off duty on the beach at Seaton Carew.

Window Tie-ups

JACK EDMUNDSON, Regal, Grimsby, organised a series of tie-ups for "The Beginning or the End." Most important of these was a whole window display in Timothy White's, chemists, tieing up with the film and Stahl's beauty products. Other tie-ups were arranged with libraries, men's wear shops, music and radio dealers, and furniture stores.

Banner Display

A. J. BURL, Odeon, Llandudno, obtained useful publicity for "So Well Remembered" by securing the co-operation of the station masters at Llandudno and Deganwy stations, who allowed banners to be displayed on main-line platforms. The banners carried the caption, "Your visit to Llandudno will be 'So Well Remembered'—the film at your Odeon this week." Tie-ups were also arranged with Woolworth's, W. H. Smith's, and a radio and music store.

Talk of the Town

REALISING the topical interest which could be obtained for "Frieda," J. E. Browne, Odeon, Yeovil, linked-up with the local newspapers on the value of Anglo-German marriages, and followed-up with a teaser slide campaign in the theatre.

Brochures were distributed to the leading stores and local military camps, and book-marks were issued by a lending library. Posters were also in evidence throughout the surrounding villages.

Eye to the Future

A PREVIEW of "Development Areas" (This Modern Age) gave a valuable opportunity to L. S. Hodnett, Gaumont, Middlesbrough, to establish valuable contacts for future theatre activities.

Including the attendance of an impressive list of civic dignitaries were representatives from several local industrial factories who showed particular interest in scenes which had been "shot" in their own works. The circle foyer display was an outstanding attraction, showing in picture form the type of work or production carried out by districts in the Tees Valley.

Neat Colchester Tie-up

RICHARD CARTER, assistant manager of Colchester's A.B.C. house, The Playhouse, put over a neat exploitation of "The Beginning or the End" during the absence on holiday of manager L. W. Pinney. In addition to a big foyer display in black and white crêpe paper, surrounded by double-crowns and with stills at the foot, he secured a shop-window book tie-up with a leading firm of booksellers in the main street.

In two of the principal lending libraries he arranged for a slip to be inserted in all book issues prior to the screening of the film, bearing the words "It is our privilege to present, and your duty to see, 'The Beginning or the End.'"

Exclusive Ring

WHILE showing the "Upturned Glass" at the Odeon, Kingswood, Bristol, W. S. Lovell had cards printed with a ring upon them within which was matter about the film giving the times of showing, etc. These cards were used on the tables of the restaurant attached to the kinema, where all the glasses were upturned, the rim of each glass covering the ring on the card.

In this manner the film was brought directly to the notice of each customer at the restaurant.

Waltz Time

WHILE acting as relief managers at the Regent, Weymouth, during the illness of Coram Smart, the resident manager, J. G. Lawes and S. Hewitt ran a very successful waltz competition at the Regent dance-hall as part of an exploitation campaign for "The Locket."

The prizes consisted of two gold lockets for the ladies and cigarettes for the gentlemen. The eliminating heats were held nightly during the week previous to the playdate, the finals being held on the Saturday evening. The competition secured good newspaper publicity.

A Radio Link-up

IN his exploitation for "It's a Wonderful Life," C. A. Tappy, Gaumont, Frome, concentrated on the Bush Radio set, the angle being that it was a wonderful set which would last a lifetime, so tying up with the title of the film.

In the foyer of the theatre Mr. Tappy had a built-up display consisting of a Bush set with advertising matter both for the radio and the film, with a large banner at the back, reading "It's a Wonderful Life," with the names of the two stars, James Stewart and Donna Reed. A window display at the local Bush agent's premises also gave an effective boost to the film.

Touch of Realism

THE escape of several convicts from Dartmoor Prison gave Reynolds Roberts, Ritz, Tunstall, the opportunity of staging several minor sensations for "Hue and Cry." The front windows of five shops were treated with black paint and glitter glass to represent a smash-and-grab raid. Strips of wallpaper were used to represent a temporary repair while an attached poster informed passers-by that further information was available at the Ritz.

Surprise Appearance

LAST week I recorded the presentation of a singing usherette at the Balham Picture House by manager E. W. Cross. While the story was actually in the Press he telephoned me to report an interesting sequel. He had told Herbert Wilcox and Anna Neagle what he was doing to boost "Courtneys of Curzon Street" (British Lion), hoping that they might be able to manage a personal appearance, but on the Saturday morning, at the end of the run, he received a telegram from Ireland saying they couldn't make it because of 'plane delays. At 9.30 that night, however, they walked into the vestibule, having gone straight to the theatre from Croydon Airport. They congratulated the singer and had a

Continued on page 42.

C. H. Dracott, Odeon, Stockton-on-Tees, had this tractor touring the town to draw attention to RKO-Radio's THE FARMER'S DAUGHTER. In addition he had other farming equipment displayed in the foyer

The Mayor of Greenwich receives one of the Odeon's young ladies who, attired in JASSY costumes, toured the district in a landau. It was part of H. A. Robertson's campaign for the G.F.D. film

Model Display

There is a distinctly nautical flavour about this neat foyer display by Norman Edwards, assistant manager, Savoy, Birkenhead, for TEMPTATION HARBOUR (Pathe). The value of this type of display is bound up with the fact that most people are interested in models

MUSIC *Edited by JACK COURTNAY*

Sound Planning of Programmes is Essential to the Organist

MY recent remarks regarding time allowed for interludes have brought forth a crop of interesting letters which go far to prove that organists resent the criticisms levelled at the too long interlude, claiming they are not to blame.

A surprising number of managers do not inform their organists until actual playing date just how much time is at their disposal and think nothing of saying "We are a trifle short this week, so will you do a good twenty minutes this show and then we'll see!"

It is obvious that a well-constructed show cannot be devised satisfactorily on the spur of the moment, and there is no reason why any manager should not be able to issue his time sheet at least one week in advance, for apart from the fluctuating length of the newsreel and the non-arrival of a trailer, lengths are pretty well as registered.

If, however, the chief reports that lengths are not as expected, that the news is short or that a trailer has not turned up, then the organist can be asked to play an additional number or numbers after his presentation—in other words, the presentation itself should not exceed, say, fifteen minutes, and any further playing required should be in the nature of an encore.

Recently I visited a theatre where the organist played twenty-five minutes in the evening show, having already played eighteen minutes in the afternoon. Surely it would have been better to have had the organist play three interludes of ten minutes each, or, if this were impossible, to have delayed the opening five or six minutes.

Too many managers spoil the overall effect by bursting off dead at opening time. If the programme is obviously short, this is the time to steal a few minutes, which will go a long way to ease the situation.

Patrons who queue up for the opening are definitely out for the afternoon and five or six minutes here makes no difference. Do not treat the interlude as something of indefinite time value, or the organist as a piece of elastic which you can stretch or release at will.

Entertainment, to be of interest, must be based on sound planning.

John Howlett, one of the first men to take an interest in the Wurlitzer when I was at the Plaza some 20 years ago, is now appointed to the Odeon, Leicester Square, an important position, requiring musicianship and tact. It is not easy for anyone to submerge their individuality to the requirements of this type of job when they have at their command a five-manual, 16-rank Compton, with grand piano and melotone unit attached. But John, who has had full orthodox training and long experience in the business, should prove very successful.

His two compositions published are "A Miniature" and "Old Spinning Wheel," the miniature having received just over 40 broadcasts. I am sure you will all join with me in wishing John Howlett every success in his new job.

Terence Dene, at the eight-rank Compton in the Gaumont, Chadwell Heath, is a fine example of just what an organist can mean to a theatre. He has been there, on and off, since 1934.

His show, "Musical Personalities," was a microphone slide, non-sync presentation—and here I would pay tribute to the excellent co-operation given by the box; surprisingly enough, an all-feminine staff.

Dene's personalities included, among others, "Piccolo Pete," "Umbrella Man" and "South American Joe," finishing with "Pedro the Fisherman," for which he used the Master Singers' recording, with great effect. A good show, well received.

SHOWMANSHIP—continued

few words with every member of the staff. As the film was then on the screen, an appearance on the stage could not be arranged, but they were recognised by many people as they left the hall.

Silent Exhibit

ONE of the earliest Kalee silent projectors formed the centrepiece of a window display presented by Arthur Wolfson, Coliseum, Whitby, when showing "Till the Clouds Roll By." Stills of the stars were suitably arranged alongside the display and cloud effects were obtained by means of cotton wool placed on gauze. An art card compared the equipment of thirty years ago with that used to-day, while the title of the film formed a key to the information.

Prizes of National Savings Stamps for the winners of a road safety campaign were presented by the local chairman of the council from the stage of the theatre.

Baby Contest

E. W. HERBERT achieved wide publicity for his theatre, the Stratford Broadway, and "Magnificent Doll," when he promoted a contest for the best baby in the borough. He secured civic support (the Mayor presented the award, and even the town hall was used as a poster station to announce the event), obtained expert judges and got the national Press as well as the local papers keenly interested.

Aid from the R.A.F.

H. G. McGILL, Pavilion, Cardiff, enlisted the services of the R.A.F. for the screening of "Journey Together." A display set-up in the foyer by the Recruiting Centre, comprised stills of aircraft and training establishments together with cut-outs, bunting, and publicity data for the film. At the opening performance sixty members of the R.A.F. marched through the town followed by a loud-speaker van which broadcast details of recruitment and the entertainment at the Pavilion.

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TECHNICAL

OBSERVATION WINDOW

Impressions of Television at Radiolympia—Need for Elementary Text-books

THOSE expecting to get a glimpse of television of the future or large-screen television at this year's Radiolympia will be disappointed.

Manufacturers have concentrated on home receiver models and although certain improvements have been made in technical design and outward appearances there are no revolutionary changes to indicate important developments in technique made since pre-war days.

Tubes of 9, 12 and 15 ins. are utilised in the main to give pictures from 7½ in. by 6 in. up to 12½ in. by 10 in., suitable for the average rooms in British households.

BAIRD have achieved the largest screen, giving a picture 22 in. by 19 in., in an imposing model designed for places where vision by a large number of people is required.

The picture is obtained by direct electron enlargement on a perfectly flat screen, giving, it is claimed, brilliance without distortion. Unfortunately I was unable to witness a demonstration at the time of my visit.

This model incorporates an eleven wave-band radio receiver, auto-change gramophone and a recording unit if required.

The only model employing the projection method, to my knowledge, was that on the H.M.V. stand, which gives a 20 in. by 16 in. picture.

UNDOUBTEDLY, the uncertainty concerning television's future is causing manufacturers to hold their horses until the position becomes clarified.

Another reason, I understand, is that manufacturers are reluctant to show their developments in the "projected picture" sphere until they are quite sure adequate quantities of essential lenses, tube equipment and other specialised components can be obtained.

One of the main attractions of the show is Television Avenue where 39 receivers are exhibited in darkened booths, designed to facilitate viewing by the public.

The arrangements, I feel, were inadequate. The large number of people besieging the Avenue made it difficult to make comparisons of picture quality or to identify the manufacturer of a particular set.

Of Trade interest is the exhibition of a B.T.-H. Supa projector in the "Electronics at Work and Play" section. The company is to be congratulated on getting their equipment into a show which is being visited by a large number of overseas buyers, many of whom, no doubt, are interested in kinema equipment apart from radio and television.

REFERENCE to the junior projectionist's difficulty in acquiring easily assimilated material to extend his technical knowledge of electricity and optics, and the lack of educational classes for this purpose, in last week's issue, has brought forth a letter from A. Buckley, who tells me that for some time he has been preparing a book entitled "The Junior Projectionist." He hopes that it will go a long way to meet this need.

Buckley, who will be known to readers for his articles in the IDEAL KINEMA, has done pioneer work in this direction. He contributed a number of useful articles to the *Projectionists' Journal* a few years ago, and has delivered over 40 lectures of an elementary nature to projectionists in the N. Midlands area.

His excellent articles in the April and May issues of the IDEAL KINEMA in 1945, entitled "When Utopia Reaches the Projection Room," referred to the desirability of establishing correspondence courses as an integral part of an apprenticeship scheme.

Provision of suitable text-books is held up to a large extent by paper shortage. For this reason, reprinting of our own *Complete Projectionist* and Newne's *Sound Film Projection* has been delayed.

C. A. SABINE, director of Southern Film Services, points out that the Cell-U-Sound daylight film projector, described in the September 25 issue, is manufactured by his company.

The projection unit, amplifier and automatic electric devices, he explains, were designed by the company's technicians at the Slough factory. The automatic rewind system, however, was designed by M. S. Glover and is patented by Cell-U-Sound Products. The latter company is also marketing the equipment.

W. G. ALTRIA.

A remarkable picture illustrating how the soot-laden atmosphere of a big city affects the facades of buildings. The cleaning-up process to the frontage of the Majestic, Leeds, reveals the original character of the stonework. The work is being carried out by the Leeds Cleaning Co.

Walturdaw to Arrange Demonstration for Lancashire Exhibitors

Arrangements are being made by W. H. Thornton, manager, Liverpool branch Walturdaw Cinema Supply, for a demonstration of the Walturdaw De Luxe sound equipment recently installed at the Philharmonic Hall, Liverpool, to be given to exhibitors in the Lancashire and Cheshire area. The date will be arranged to fit in with the Philharmonic Hall engagements. A motor coach will convey exhibitors from the Manchester area and other exhibitors from North Lancashire. Mr. Thornton is preparing a brochure for the occasion. The installation of the De Luxe equipment at the Philharmonic Hall is the first in the north of England. At a demonstration and inspection by Corporation officials it was readily approved by the City Engineer.

The junior sound equipment is now being installed at the Pavilion, Aberdovey, where it will replace the German apparatus which was formerly used at the German Embassy.

Runbaken metal rectifiers and Peerless Magnarcs have been installed by Walturdaw at the Palladium, St. Helens.

Regal, Bow, to Reopen

The Regal, Bow, London, recently acquired by Bow Cinemas, a company with which Arthur Cohen is prominently associated, is to be reopened on Monday, October 13.

The auditorium has been completely stripped and is being entirely re-equipped and refurnished. Gaumont-Kalee "20" projectors are being installed in conjunction with Western Electric 3A sound system. New seating is being fitted by Harrisons of Newton-le-Willows.

The architect responsible for the reconstructional work is M. S. Blanchfield, 7, Elm Close, Raynes Park, S.W.20.

The Regal was originally known as Marlow's Theatre of Entertainment and has had a long and somewhat chequered career.

Installation News

Scotland's First G.K. "21"

The Picture House, Sauchiehall Street, has had its sound equipment replaced by the first Gaumont-Kalee "21" to be installed in Scotland. Engineers worked from the end of Saturday's show until well into Monday morning to instal the new equipment.

New Terrazzo Flooring

Structural alterations have been made to the Regent, Renfield Street, Glasgow. The old rubber flooring has been lifted and a new terrazzo floor laid. New marble steps have also been laid to the street front.

RCA Programme

RCA's post-war sound system has been installed in the following kinemas:—

Ritz, Leicester Square (M-G-M); Carlton, Watford (Theo. H. Fligelstone); Picture Palace, Cleckheaton (Goodall's Pictures); Oisin, Killorglin, Eire (Patrick J. O'Shea); Queen's Hall, Church.

Lumiere's 83rd Birthday

Louis Lumière, the French pioneer of kinematography, celebrated his 83rd birthday on October 5.

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LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Oct. 9 and Wed., Oct. 15

Thursday

San Quentin (*RKO-Radio*)

Studio One. **10.30 a.m.**

Cast: Lawrence Tierney, Barton MacLane, Marian Carr, Joe Devlin, Harry Shannon, Carol Forman. **Director:** Gordon M. Douglas.

Prison drama set against the background of the San Quentin Penitentiary. The warden's prison welfare organisation is under fire from the Press and the public. When a dangerous criminal escapes under cover of the welfare league, a former convict, played by Lawrence Tierney, goes after him to vindicate the warden's humanitarian methods. The chase narrows down to an isolated gun-club in the middle of a lake, where, after a desperate struggle, he finally captures the killer

Escape (*M-G-M*)

Private Theatre. **10.30 a.m.**

Cast: Norma Shearer, Robert Taylor, Conrad Veidt, Nazimova, Philip Dorn, Felix Bressart. **Director:** Mervyn Le Roy.

Reissue. Based on Ethel Vance's famous best-seller of the same title, it is a story of the days when the Nazi terror stalked throughout Europe. It is considered that the story still has interest, because it portrays the psychological effect of a totalitarian doctrine on national and individual morale.

Flight to Nowhere (*Exclusive*)

Hammer Theatre. **2.30 p.m.**

Cast: Alan Curtis, Evelyn Ankers, Jack Holt, Jerome Cowan, Inez Cooper, Micheline Chelrel. **Director:** William B. David.

Drama of murder, intrigue and suspicion during the adventures of a young charter-plane pilot who agrees to fly the Countess de Frassco and her party from Honolulu to Death Valley. He soon finds himself on the track of a map plotting the whereabouts of a valuable mineral deposit. After two knock-outs and near-murder he realises that all his passengers are searching for the same thing. The climax is played out in typical Western setting.

Friday

The Macomber Affair (*United Artists*)

Studio One. **10.30 a.m.**

Cast: Gregory Peck, Joan Bennett, Robert Preston, Reginald Denny, Jean Gillie. **Director:** Zoltan Korda.

Benedict Bogeaus' adaptation of Ernest Hemingway's story, "The Short Happy Life of Francis Macomber." Peck portrays the cynical professional guide who leads a rich American playboy and his wife (Robert Preston and Joan Bennett) on safari. The husband's cowardice arouses the contempt of his wife, who openly displays the attraction she feels for the level-headed and courageous guide.

So much so that when she shoots her husband there is no reason to suppose it is not murder—but no proof to show that it is. On this dramatic note the film ends.

Heldorado (*British Lion*)

Hammer Theatre. **11 a.m.**

Cast: Roy Rogers, Dale Evans and George "Gabby" Hayes. **Director:** William Witney.

Roy Rogers makes a trip to Las Vegas for the annual Heldorado Frontier Days Festivities, and meets heiress Carol Randall. He learns that forged notes are being passed over the gambling tables, and, with the aid of Carol and Gabby, his friends, tracks down the guilty men.

Monday

Spoilers of the North (*British Lion*)

Hammer Theatre. **11 a.m.**

Cast: Paul Kelly, Adrian Booth and Evelyn Ankers. **Director:** Richard Sale.

Matt Garaway, Alaskan fishing tycoon, has trampled his way to power over the rights of others, abusing the devotion of his younger brother and of Jane Korster, a half-breed.

He oversteps himself when he pledges more fish than he can deliver. Laura Reed, executive of a canning firm, goes to Alaska to marry Matt, but Jane, on being jilted murders the fisherman with a salmon harpoon.

Tuesday

The Trespasser (*British Lion*)

Hammer Theatre. **11 a.m.**

Cast: Dale Evans, Warren Douglas, Douglas Fowley, Adele Mara and Janet Blair. **Director:** George Blair.

Stevie Carson gets a job on a newspaper, but is made the victim of a practical joke by Danny Butler. Sent out on a fictitious engagement, she discovers that a gang of men who forge rare books have murdered one of their gang. Her investigations lead to the capture of the murderer.

Sundown (*International*)

G.B. Theatre. **2.30 p.m.**

Cast: Gene Tierney, Bruce Cabot, George Sanders, Sir Cedric Hardwicke, Harry Carey, Joseph Calleia. **Director:** Henry Hathaway.

Reissue. Adapted from the *Saturday Evening Post* story concerning the adventures of a handful of white men who prevent an uprising of natives on the Somali-Abyssinia Border. Gene Tierney portrays the beautiful daughter of a wealthy Arab trader, playing both sides until she falls in love with commissioner Bill Crawford, played by Bruce Cabot. The climax is reached when the treacherous Shensi tribe trap the Britishers in a cave.

Wednesday

Will To-morrow Ever Come (*British Lion*)

Hammer Theatre. **2.30 p.m.**

Cast: Don Ameche and Catherine McLeod. **Director:** Frank Borzage.

Joe Grange purchases a thoroughbred colt named "Gallant Man." It wins large purses for Joe, who has in the meantime met and married Ronnie. Joe's luck at cards is as phenomenal as his luck with horses, but Ronnie realises that Joe is completely mastered by his passion for gambling. She leaves him, and immediately his luck changes.

Ronnie, owning a half-interest in the colt, enters it in a race. The horse wins, and Joe and Ronnie are reconciled.

Serenade (*M-G-M*)

Private Theatre. **10.30 a.m.**

Cast: Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan and Virginia Grey. **Director:** Robert Z. Leonard.

Reissue. Jeanette MacDonald's first solo starring rôle, with Lew Ayres appearing as her composer-pianist husband striving to gain recognition and almost swamped by the greater glory of his wife.

Ian Hunter is a dominant figure as the wife's wealthy backer who nearly wins her love as well, while comedy is in the hands of Frank Morgan as a Broadway producer whose life is made amusingly miserable by Virginia Grey and Rita Johnson, rival chorus girls who vie for his attentions.

Peter Graves and Joyce Howard in MRS. FITZHERBERT, a British National production, shortly to be Trade shown by Pathe. It was produced by Louis H. Jackson and directed by Montgomery Tully

The Ghosts of Berkeley Square (*Pathe*)

Studio One. **10.45 a.m.**

Cast: Robert Morley, Felix Aylmer, Claude Hulbert, Yvonne Arnaud, Ronald Frankau, Esmy Percy. **Director:** Vernon Sewell.

In this British National comedy based on Carol Brahm's and S. J. Simon's novel, "No Nightingales," two retired officers of Marlborough's army are condemned to haunt their house in Berkeley Square until it is visited in person by reigning royalty.

From the days of Queen Anne until the 1914-18 war, the two old ghosts have to put up with all kinds of inconveniences in the shape of unwelcome residents in their house. At the same time they have to do all they can to get them to invite the reigning monarch.

After many disappointments, the two ghosts are eventually released from their two centuries of haunting in an entirely unexpected manner.

I Walk Alone (*Paramount*)

Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Lizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, Mickey Knox, Marc Lawrence, Mike Mazurki. **Director:** Byron Haskin.

This Hal Wallis production is an action drama staged against the background of New York after dark. It tells the story of a man who has spent 14 years in prison and returns to find that his old friend and partner has double-crossed him.

The Baby Vanishes (*International*)

G.B. Theatre. **2.30 p.m.**

Cast: Victor McLaglen, Marjorie Woodworth, Dennis O'Keefe, Patsy Kelly, Zasu Pitts, Leonid Kinskey. **Director:** Gordon Douglas.

Originally entitled "Broadway Limited," this reissue deals with a movieland stunt devised by a temperamental film director who decides that his glamorous star, April Tremaine, should have a baby in order to give her more fundamental appeal than mere "oomph." Monohan, a locomotive engineer, played by Victor McLaglen, smuggles a baby aboard the train which is taking the star on tour, but complications arise when the star's ex-fiancé turns up, together with news of the kidnapping of a millionaire's baby.

TOP-LINE TRIO FROM UNITED ARTISTS

THREE top-line productions, "The Macomber Affair," "Christmas Eve" and "Personal Column," with widely differing themes and strong box-office star names, are to be Trade shown by United Artists.

"The Macomber Affair," a Benedict Bogeaus production, is derived from Ernest Hemingway's short story, "The Short Happy Life of Francis Macomber." Gregory Peck, Joan Bennett, Robert Preston and Reginald Denny are seen in the top rôles and Zoltan Korda directed.

All-star Cast

The cast of the Benedict Bogeaus production, "Christmas Eve," includes George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Dolores Moran and Ann Harding.

Directed by Edwin L. Marin, the film relates the story of a lonely old woman, being fleeced by her nephew, who wishes to have her certified insane and thus secure control of her fortune. She appeals to her three adopted sons to assemble at her home on Christmas Eve.

Though the first is a convicted criminal running a shady club in South America, the second a foppish waster, the third a somewhat drunken failure once a brilliant rider and cattleman, she is proud and happy when her "family" reassembles—the more so as each gives some proof of the loyalty and goodness which lies dormant in him.

Murder Story

Hunt Stromberg's "Personal Column" is a suspenseful murder mystery set in pre-war London. Directed by Douglas Sirk, it stars Lucille Ball, George Sanders, Charles Coburn, Boris Karloff, Sir Cedric Hardwicke and Alan Mowbray.

Miss Ball is seen as a young American actress who agrees to help Scotland Yard in finding a particularly vicious and clever murderer whose victims are all young girls met by means of advertisements in personal columns.

WHERE AND WHEN TO SEE THEM

The Macomber Affair, Friday, October 10, Studio One, 10.30 a.m.

Christmas Eve, Friday, October 17, Studio One, 10.30 a.m.

Personal Column, Friday, October 24, Studio One, 10.30 a.m.

TWO G.F.D. DATES

Lockwood's Latest

Two more productions from the British studios of J. Arthur Rank are to be screened to the Trade by G.F.D. They are: "The White Unicorn," Thursday, October 16, Studio One, 10.30 a.m., and "The Woman in the Hall," Wednesday, October 22, Studio One, 10.30 a.m.

Margaret Lockwood, Ian Hunter, Dennis Price and Joan Greenwood are the stars of the John Corfield production, "The White Unicorn."

The story is from the best-selling novel by Flora Sanstrom, "The Milk White Unicorn."

Ian Dalrymple's Wessex Films production, "The Woman in the Hall," is from the novel by G. B. Stern. Ursula Jeans, Jean Simmons and Cecil Parker are starred.

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All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

SITUATIONS VACANT

None of the advertisements and notices below relate to Women between 18 and 41 and Men between 18 and 51.

WANTED.—Manager for small kinema in working-class district of Bristol; living accommodation provided.—Please send copies of references, salary required, etc., to A. B. Atkinson, 9, North Road, Bristol 6.

GRANADA THEATRES, LTD., require three experienced Assistant Managers for London and provincial kinemas; first-class progressive opportunity; age limit 35.—Write full particulars to Personnel Manager, Granada Theatres, Ltd., 36, Golden Square, London, W.1.

ASSISTANT Manager required for Tunbridge Wells kinemas. — Write, stating age, experience, salary required, to General Manager, Great Hall, Tunbridge Wells, Kent.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

T.R. CLERK required for major renting company.—Please state age, experience, and salary desired, to T., Box 416, Kinematograph Weekly.

FIRST-CLASS Projectionist required for preview theatre in country (near London); single man preferred; living accommodation provided; excellent job for first-class man.—U., Box 417, Kinematograph Weekly.

T.R. CLERK required by major renting company; please state age, experience and salary desired.—L., Box 433, Kinematograph Weekly.

SALESMAN required for Leeds territory; good remuneration for right man.—Reply, giving full details, V., Box 418, Kinematograph Weekly.

SITUATIONS WANTED

EXPERIENCED Operator, near London, desires position as Chief Operator; 20 years' experience; would consider preview theatre.—W., Box 444, Kinematograph Weekly.

MALE Secretary, newsreel film experience, requires position film studio, Press or similar; expert shorthand-typist; good command English; pleasant personality.—O., Box 436, Kinematograph Weekly.

KEEN Young Man, demobbed November, seeks any progressive employment in film industry; qualified in kinematography through B.K.S. course; experience as projectionist; three years' practical electrical experience; City and Guilds photography and technological certificates; able to drive.—P., Box 437, Kinematograph Weekly.

EXPERIENCED Manager seeks progressive engagement; well educated; keen; good knowledge variety; London or Home Counties preferred.—B., Box 449, Kinematograph Weekly.

MANAGER (single) desires change; technical ability; publicity a speciality; go anywhere, but Yorks or Lancs preferred.—X., Box 445, Kinematograph Weekly.

EXPERIENCED Producer-Director, Scenarist available.—A., Box 448, Kinematograph Weekly.

MANAGER, disengaged; would consider position as assistant or relief; whole or part time.—Z., Box 447, Kinematograph Weekly.

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FOR SALE & WANTED

DEBRIE Optical Printer for sale with all accessories; can be viewed by appointment.—R., Box 439, Kinematograph Weekly.

FOR sale, Lafleur Model EF Organ with rainbow console and lift; seen working West Riding Yorkshire.—Q., Box 438, Kinematograph Weekly.

TWO ERNEMANN PROJECTORS; TWO ROSS LAMPHOUSES AND SPOOLS; CAN BE SEEN WORKING.—CINEMA, TYSELEY, BIRMINGHAM.

A.C. ARC Transformers for sale (2). Strong type, input 230 v.. 1 ph., output 25 v. 90 a.; £22 each.—U., Box 442 Kinematograph Weekly.

16-MM. B.T.H. Projectors with 10-cwt. Bedford Vans, all 1946 models; almost new, perfect condition, to be sold as complete units or projectors separately; ideal for travelling showman; full accessories available; inspection London.—E., Box 427, Kinematograph Weekly.

AMERICAN CLOTH; new; finest quality; white only; lengths, 46 in. x 16 in.; ideal for covering tables, shelves, lining drawers, etc.; price, 5 lengths for 20s., postage 1s.—(Dept. 745), Celic and Co., Chestnut Avenue, Bedford.

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FOR sale, B.T.H. dual-channel Reproducer, complete with speakers, only two years old, together with 2 Kalee 8 projectors, in first-class condition, motors, rewind gear, spools, etc.—Apply by letter to Manager, Winter Garden Cinema, Eastbourne.

KINEMAS WANTED

LIVE SHOWS. — Kinemas wanted suitable for weekly repertory theatres.—T., Box 441, Kinematograph Weekly.

THEATRE SEATS

SEATS reconditioned in new material. Spares for replacements.—66, St. George's Avenue, Tufnell Park, London, N.7. North 3164.

WANTED to Buy, second-hand Cinema Chairs; any quantity.—Particulars, 2 Court House Road, N.12. Hillside 5747.

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NEWMAN-SINCLAIR Camera available for hire. New and complete equipment.—Inquiries, Gerrard 1953.

TWO Crews, complete with camera car, lights, camera and full equipment, available for immediate production; whole or part terms.—Apply, Whitehall 1597.

FOR hire, Western Electric Moviola; Newman Sinclair and Arrieflex Cameras.—Y., Box 446, Kinematograph Weekly.

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HAND-WRITTEN Posters, Foyer Displays, etc.; quality work; quick delivery; low charges; write for list.—Frank Bassford, 38, Wheatley Grove, Sheffield, 9.

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FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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PARTNERSHIP

KINEMA Manager wishes to acquire Partnership in small kinema or repertory theatre. Capital available, £500 to £1,000. Or would entertain the renting of either.—D., Box 451, Kinematograph Weekly.

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LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thurs., Oct. 9	10.30 a.m.	Studio One	San Quentin	RKO-Radio	Lawrence Tierney	A
,, ,, 9	2.30 p.m.	Hammer	Flight to Nowhere; Short	Exclusive	Alan Curtis	A
,, ,, 9	10.30 a.m.	Own Theatre	Escape (Reissue)	M-G-M	Robert Taylor	A
Fri., ,, 10	10.30 a.m.	Studio One	The Macomber Affair	United Artists	Gregory Peck	U
,, ,, 10	10.30 a.m.	Plaza	Three Shorts	Paramount	——	A
,, ,, 10	11 a.m.	Hammer	Heldorado	British Lion	Roy Rogers	U
Mon., ,, 13	11 a.m.	Hammer	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 13	10.30 a.m.	Private Theatre	Five Shorts	Paramount	——	A
Tues., ,, 14	11 a.m.	Hammer	The Trespasser	British Lion	Dale Evans	A
,, ,, 14	2.30 p.m.	G. B. Theatre	Sundown (Reissue)	International	Gene Tierney	A
,, ,, 14	10.30 a.m.	Private Theatre	Five Shorts	Paramount	——	A
,, ,, 14	10.45 a.m.	Studio One	For Valour (Reissue)	Ambassador	Tom Walls	U
Wed., ,, 15	2.30 p.m.	Hammer	Will To-morrow Ever Come	British Lion	Don Ameche	A
,, ,, 15	10.30 a.m.	Own Theatre	Serenade (Reissue)	M-G-M	Jeanette MacDonald	A
,, ,, 15	2.30 p.m.	G. B. Theatre	The Baby Vanishes (Reissue)	International	Victor McLaglen	A
,, ,, 15	10.30 a.m. & 2.30 p.m.	Private Theatre	I Walk Alone	Paramount	Lizabeth Scott	A
,, ,, 15	10.45 a.m.	Studio One	Ghosts of Berkeley Square	Pathe	Robert Morley	A
BIRMINGHAM.						
Mon., Oct. 13	10.30 a.m.	Futurist	Heldorado	British Lion	Roy Rogers	U
Tues., ,, 14	10.30 a.m.	Futurist	Sundown (Reissue)	International	Gene Tierney	A
,, ,, 14	10.30 a.m.	Tatler	Mark of the Claw	RKO-Radio	Ralph Byrd	A
,, ,, 14	10.30 a.m.	Scala	Golden Earrings	Paramount	Marlene Dietrich	A
Wed., ,, 15	10.30 a.m.	Futurist	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 15	10.30 a.m.	Scala	San Quentin	RKO-Radio	Lawrence Tierney	A
Thur., ,, 16	10.30 a.m.	Scala	The Trespasser	British Lion	Dale Evans	A
,, ,, 16	10.30 a.m.	Futurist	The Kansan (Reissue)	International	Richard Dix	A
Fri., ,, 17	10.30 a.m.	Futurist	Will To-morrow Ever Come	British Lion	Don Ameche	U
,, ,, 17	10.30 a.m.	Scala	Singapore	G.F.D.	Fred MacMurray	A
BRISTOL.						
Fri., Oct. 17	10.30 a.m.	News Theatre	Singapore	G.F.D.	Fred MacMurray	A
CARDIFF.						
Tues., Oct. 14	10.45 a.m.	Odeon	Heldorado	British Lion	Roy Rogers	U
,, ,, 14	10.30 a.m.	Capitol	Mark of the Claw	RKO-Radio	Ralph Byrd	A
Wed., ,, 15	10.45 a.m.	Capitol	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 15	10.30 a.m.	Olympia	San Quentin	RKO-Radio	Lawrence Tierney	A
Fri., ,, 17	10.45 a.m.	Park Hall	The Trespasser	British Lion	Dale Evans	A
,, ,, 17	10.45 a.m.	Empire	Singapore	G.F.D.	Fred MacMurray	A
GLASGOW.						
Tues., Oct. 14	10.30 a.m.	Regal	Heldorado	British Lion	Roy Rogers	U
,, ,, 14	10.30 a.m.	Regent	Mark of the Claw	RKO-Radio	Ralph Byrd	A
Wed., ,, 15	10.30 a.m.	Regal	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 15	10.30 a.m.	Picture House	San Quentin	RKO-Radio	Lawrence Tierney	A
Thur., ,, 16	10.30 a.m.	Regal	The Trespasser	British Lion	Dale Evans	A
Fri., ,, 17	10.30 a.m.	Regal	Will Tomorrow Ever Come	British Lion	Don Ameche	A
,, ,, 17	10.45 a.m.	New Savoy	Singapore	G.F.D.	Fred MacMurray	A
LEEDS.						
Tues., Oct. 14	10.30 a.m.	Ritz	Heldorado	British Lion	Roy Rogers	U
,, ,, 14	10.30 a.m.	Tatler	Mark of the Claw	RKO-Radio	Ralph Byrd	A
Wed., ,, 15	10.30 a.m.	Ritz	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 15	10.30 a.m.	Scala	San Quentin	RKO-Radio	Lawrence Tierney	A
Thur., ,, 16	10.45 a.m.	Tower	The Trespasser	British Lion	Dale Evans	A
,, ,, 16	10.30 a.m.	Tatler	Sundown (Reissue)	International	Gene Tierney	A
Fri., ,, 17	10.30 a.m.	Ritz	Will Tomorrow Ever Come	British Lion	Don Ameche	A
,, ,, 17	10.45 a.m.	Scala	Singapore	G.F.D.	Fred MacMurray	A
LIVERPOOL.						
Tues., Oct. 14	10.45 a.m.	Majestic	Heldorado	British Lion	Roy Rogers	U
Wed., ,, 15	10.45 a.m.	Majestic	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 15	10.30 a.m.	Cinema House	Mark of the Claw	RKO-Radio	Ralph Byrd	A
Thur., ,, 16	10.45 a.m.	Scala	The Trespasser	British Lion	Dale Evans	A
Fri., ,, 17	10.30 a.m.	Forum	Will Tomorrow Ever Come	British Lion	Don Ameche	A
,, ,, 17	10.30 a.m.	Trocadero	Singapore	G.F.D.	Fred MacMurray	A
,, ,, 17	10.30 a.m.	Futurist	San Quentin	RKO-Radio	Lawrence Tierney	A
MANCHESTER.						
Tues., Oct. 14	10.30 a.m.	Deansgate	Mark of the Claw	RKO-Radio	Ralph Byrd	A
,, ,, 14	10.45 a.m.	Theatre Royal	Golden Earrings	Paramount	Marlene Dietrich	A
Wed., ,, 15	10.30 a.m.	Gaumont	San Quentin	RKO-Radio	Lawrence Tierney	A
Thur., ,, 16	10.45 a.m.	New Oxford	Heldorado	British Lion	Roy Rogers	U
Fri., ,, 17	10.45 a.m.	New Oxford	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 17	10.45 a.m.	Theatre Royal	Sundown (Reissue)	International	Gene Tierney	A
,, ,, 17	10.45 a.m.	Deansgate	Singapore	G.F.D.	Fred MacMurray	A
NEWCASTLE.						
Tues., Oct. 14	10.30 a.m.	Pavilion	San Quentin	RKO-Radio	Lawrence Tierney	A
Wed., ,, 15	10.30 a.m.	Stoll	Mark of the Claw	RKO-Radio	Ralph Byrd	A
Thur., ,, 16	10.45 a.m.	Essoldo	Heldorado	British Lion	Roy Rogers	U
Fri., ,, 17	10.45 a.m.	Stoll	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 17	10.30 a.m.	Pavilion	Singapore	G.F.D.	Fred MacMurray	A
NOTTINGHAM.						
Tues., Oct. 14	10.30 a.m.	Scala	Desert Fury	Paramount	Lizabeth Scott	A
Wed., ,, 15	10.30 a.m.	Scala	Random Harvest (Reissue)	M-G-M	Ronald Colman	U
Thur., ,, 16	10.30 a.m.	Elite	Heldorado	British Lion	Roy Rogers	U
,, ,, 16	10.45 a.m.	Scala	Singapore	G.F.D.	Fred MacMurray	A
,, ,, 16	10.30 a.m.	Carlton	San Quentin	RKO-Radio	Lawrence Tierney	A
Fri., ,, 17	10.30 a.m.	Elite	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 17	10.30 a.m.	Scala	Mark of the Claw	RKO-Radio	Ralph Byrd	A
SHEFFIELD.						
Wed., Oct. 15	10.30 a.m.	Cinema House	Mark of the Claw	RKO-Radio	Ralph Byrd	A
Thur., ,, 16	10.30 a.m.	Hippodrome	Heldorado	British Lion	Roy Rogers	U
,, ,, 16	10.30 a.m.	Gaumont	San Quentin	RKO-Radio	Lawrence Tierney	A
Fri., ,, 17	10.30 a.m.	Hippodrome	Spoilers of the North	British Lion	Paul Kelly	A
,, ,, 17	10.30 a.m.	Cinema House	Singapore	G.F.D.	Fred MacMurray	A

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